THE

MÉGHA DÚTA;

OR,

CLOUD MESSENGER:

A POEM.

College of Fort William

THE

MÉGHA DÚTA;

OR,

CLOUD MESSENGER:

A POEM,

IN THE SANSCRIT LANGUAGE.

BY CALIDÁSA.

TRANSLATED INTO ENGLISH VERSE,

WITH NOTES AND ILLUSTRATIONS.

BY HORACE HAYMAN WILSON,

Assistant Surgeon in the Service of the Honorable East India Company, and Secretary to the Asiatic Society.

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DEDICATION

TO THE RIGHT HONORABLE

THE EARL OF MINTO,

GOVERNOR GENERAL OF INDIA.

&c. &c. &c.

My Lord,

I HAVE taken the liberty of giving to the following little work the sanction of your Lordship's name, not with the idea, that so humble a tribute can add any thing to it's lustre; but with the hope, that it may reflect some credit upon the pages to which it is prefixed.

New to public criticism, and reasonably ambitions of public approval, I am naturally anxious to introduce this first production of my literary labors, under the most eligible auspices, to the notice of the world; and I am confident that the countenance of one who has always professed himself an encourager of letters, and who is known to merit the palm which he bestows, will ensure me, in the first instance at least, a favorable reception.

DEDICATION.

It must be a matter of indifference to Society, and still more so to your Lordship, that an unimportant individual should express his admiration of the firmness and energy which *India* has witnessed in your Lordship's political career, and which have been so successfully exerted in suppressing internal commotion, and prosecuting foreign conquest: I am unwilling however to pass over the present opportunity of joining in the voice of an English public, and applauding the justice that has crowned your Lordship's administration of the East, with the dignities of *Great Britain.*

Wishing that the country to which your Lordship's services are about to be transferred, may long continue to benefit by them,

I HAVE THE HONOR TO BE,

YOUR LORDSHIP'S,

MOST OBEDIENT SERVANT,

CALCUTTA,
1th Sept. 1813.

H. H. WILSON.

PREFACE.

THE antiquity and excellence of the sacred language of the *Hindus*, have naturally attracted attention, and excited curiosity: possessing considerable claims to be regarded as the most ancient form of speech with which mankind is acquainted, it appeals strongly to the interest that invests the early ages of the world; and constructed upon perhaps the most perfect plan, which human ingenuity has devised, it tempts us to an enquiry whether it's perfection be limited by it's structure, or whether the merits of *Hindu* compositions partake, or not, of the beauty of the language, in which they are composed.

It has fallen to the lot of the *English* nation especially, to prosecute these enquiries, and the result has been conformable to the patriotic wish of Sir WM. JONES, that as the continental nations of *Europe* had been the most diligent cultivators of the other oriental tongues, the merit of *Sanscrit* research might chiefly belong to his own countrymen: influenced by his advice and example, his countrymen have labored with no contemptible success, in this interesting pursuit, and have rendered the language and literature of this division of the east accessible to the world. The efforts of *Sanscrit* Scholars have hitherto however been

directed rather to the useful, than the pleasing, rather to works of science than imagination. The complicated grammar of the *Hindus* has been most successfully investigated, their mythology amply illustrated, and much of their philosophy satisfactorily explained; their astronomical works have been exhibited to the philosophers whose modern attainments have rendered ancient science an object rather of curiosity than information, and their laws are no longer concealed behind the veil of an unknown tongue, from the knowledge of those who are charged with the administration of justice in *Hindoostan.* It only remains, to explore the field of their lighter literature, and transfer some of it's most elegant flowers to a European soil.

The Drama of *Sacontala*, and the songs of JAYADÉVA have prepared the readers of the west, for the character of *Sanscrit* Poetry. To those who know how much poetical beauty depends upon poetical expression, it is needless to observe, that these works have been much injured by a translation into prose, although that prose proceeded from the elegant pen of Sir WM. JONES: even in this state however they have received the admiration of the Scholars of *Europe;*[1] even in their present dress it is impossible to avoid discovering, that they teem with fanciful imagery and natural feeling, and that beyond the pale of mythological allusion they offer little to offend the most fastidious taste.

It has been observed by Mr. COLEBROOKE,[2] and higher authority cannot be desired, that the profane Poetry of the *Hindus* affords better

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[1] See the Appendix to ROBERTSON'S Disquisition on *India.*
[2] Essay on *Sanscrit* and *Pracrit* Prosody, Asiatic Researches, *Vol.* 10.

specimens of style and taste, than are to be found in the poems which are considered by them as sacred: such are the *Puráńas*, the *Mahab'ha'-rat*, and the *Rámáyana*: the portions of these works therefore, which on various occasions have appeared before the public, cannot be allowed to detract from the general merits of *Sanscrit* composition, even though it should appear that they have more charms in the eye of literary curiosity, than of public taste: they are recommended to the *Hindus* themselves, not by their beauty, or sublimity, the conduct of the story, or the elegance of the style; but they owe their celebrity to their traditionary divineness, to the force of habit, and the power of religious faith: the stories related in them, the followers of BRAHMÁ have been accustomed to venerate, and the excellence of the compositions it would be sacrilege in them to deny: at the same time, there are few *Pandits* of real learning who would not rather peruse the *Mégha Dúta* than the *Rámáyana*; there are few, who in the sincerity of unbiassed delight, do not transfer the palm of poetical pre-eminence from VALMÍCI[3] to CÁLIDÁS.

Of the latter of these eminent Bards little is ascertained by history, though much is detailed by tradition: he is the real or supposed author of a number of poetical works, each of which is of the highest merit. The Drama of SACONTALA is attributed to him, and the text of another of his works, the *Ritu Sanhára* or *Assemblage of the Seasons*, has been printed under the inspection of Sir WM. JONES. The present poem is believed to be the offspring of his fertile imagination, and to the same source are ascribed the *Raghu Vańsa* or Race of RAGHU, an epic poem; *Cumára*

[3] Author of the *Rámáyana*.

Samb'hava, the birth of the deity CUMARA, a poem chiefly mythological; a regular Drama entitled URVASI, the name of one of the courtezans of *Swerga;* and a farce called *Hásyárńava*, or the Sea of laughter; the *Sringára Tilaca* and *Praśnóttara Mála*, two short amatory poems, and a small treatise in verse upon poetical metre, called *Sruta Bód'ha*. Several other works are said to be the compositions of CÁLIDÁS, many of which it has been conjectured are attributed to him, merely in consequence of the reputation derived from those of which he was really the author.

The æra of CÁLIDÁS is generally asserted to be that of VICRAMÁDITYA, in whose court he formed one of the nine illustrious writers, characterised by the epithet of the *Nine Gems;* as the name VICRAMÁDITYA however has been undoubtedly applied to more than to one monarch, the establishment of this fact leads us no satisfactory result, with respect to the age of the poet. Sir WM. JONES[4] conceiving the VICRAMÁDITYA mentioned, to be the same as the sovereign from whom the present *Hindu* year, 1870, is dated, places the poet in the century preceding the *Christian* æra: Mr. BENTLEY,[5] trusting the *Bhoja Prabandha* and *Ayeen Acbery*, conceives VICRAMÁDITYA to have been the same as *Raja* VICRAMA, successor to *Raja* BHOJA, and places the *Nine Gems* in the court of this monarch, in the end of the 11th, or the beginning of the 12th century after CHRIST; and Mr. COLEBROOKE,[6] relying chiefly upon the testimony of an inscription found at *Bud'dha Gayá* is inclined to consider

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[4] Preface to *Sacontala.*
[5] Essay on *Hindu* Chronology, Asiatic Researches, Vol. 8.
[6] Preface to the *Amera Cósha* with Translation.

the age of AMERA SINHA author of the *Amera Cósha*, to be at least 900 years; and AMERA SINHA was also one of the *Nine Gems*, and consequently a contemporary of CALIDAS: this last opinion seems entitled to the preference.

To whatever name or period the *Cloud Messenger* may be assigned, it is the production of a poet: the circumstances of eastern society and climate, tend in a great measure to exclude sublimity, either moral or physical from their literary compositions, but the same circumstances are favorable to the less awful graces of poetry, to the elegantly minute observation of nature, and the tender expression of natural sensibility: the frowning rock, or foaming cataract, the furious tyrant, or undaunted patriot are not to be traced in *Sanscrit* verse, but we shall frequently meet with the impassioned lover, or affectionate husband, with the unobtrusive blossoms of the flower, and the evanescent tints of the sky: in point of language *Sanscrit* writers are certainly unsurpassed, and perhaps unequalled, and their style in general is as full as it is sweet, as majestic as it is harmonious; the exceeding copiousness of the language sometimes leads them into those tricks of composition, which formerly exercised the misdirected ingenuity of *Europe*, and puns, and quibbles and endless alliteration constitute the stanza; their attention also to minute objects sometimes terminates in quaintness, and affectation, but from the faults of either style, or fancy, the subject of our present enquiry is entirely exempt: there are also a copiousness and consistency in it, which are not often paralelled in oriental writings; a quick succession of thought and description, which the title of the work does not lead us to expect, and a successful avoiding of inconsistency or absurdity, which so

protracted an apostrophe as forms the theme of the poem might have induced us to apprehend; the style of the work is also exceedingly simple, while at the same time, it is exquisitely polished; the merits of the work are so highly appreciated by the *Hindus*, that notwithstanding its shortness, it is classed amongst their *Maha Cávyas* or *Great* poems, and notwithstanding its perspicuity, it is the object of much critical acumen, and learned elucidation: the manuscript from which the text of the following pages is printed, and for which the translator is indebted to the kindness of Mr. COLEBROOKE, unites with the original, no fewer than six Commentaries, the respective works of MALLI NÁT'H, CALYÁNA MALLA, SANÁTANA GÓSWÁMI, BHARATA MALLICA, RÁMANÁT'H TERCÁLANCÁRA and HARA GÓVINDA VÁCHESPATI.

In the conversion of the *Mégha Dúta* into *English* the translator has in general endeavored to avoid being licentious, without attempting to be literal; the idioms of the languages are too different to admit of a very precise transfusion of the one into the other, and it has been more the object of the following translation, to render thoughts, than words: with a few exceptions however, most of which are specified in the notes, it is believed that the ideas of CÁLIDÁ'S, will be found conveyed with tolerable fidelity: to the *English* reader, whose critical sagacity may discover, that the number of lines in the translation is nearly double the amount of those of the original, it may be sufficient to observe, that this excess is balanced by the number of syllables, of which one line of *Sanscrit* contains nearly double the syllables of which one line of *English* consists, and that the little connective particles which take up much space in the translation, are in a great measure unknown to the readily compounded language of the original text,

The translator believes that some apology may be requisite for the length, and nature of many of the notes accompanying the translation: some of them were indispensible; it was absolutely necessary to explain the allusions to customs, or notions, to domestic manners, or religious belief, to render the text intelligible in many places, and in others, to enable the *European* reader to judge of the beauty or propriety of the thoughts. The notes to the geographical part of the poem, it is hoped will not be regarded as useless or irrelevant, as they may perhaps throw some light upon the ancient geography of central *Hindoostan*. Illustrating passages in the poem, by extracts from other *Sanscrit* authors, as well as a few verbal and etymological remarks, may possibly be serviceable or interesting, to the few and meritorious students of the beautiful though intricate language of the original. Tracing the analogies between *Greek*, and *Hindu Mythology*, furnished an amusement to the translator, which he thinks communicable to others; and the analogies between the poetry of the east, and west, are given especially for the benefit of those liberal critics, who admire upon the strength of prescription, the beauties of classical and modern writings, and deny all merit to the same or similar ideas, when they occur in the works of oriental writers. It is also entertaining to observe, how much men resemble each other, in spite of the accidental varieties of complexion or education of place, or time.

There are perhaps other subjects in the following pages which require explanation, or apology; as however this preface has already exceeded reasonable limits, they must be consigned to the forbearance of the reader, or they may be attributed to the inexperience of the translator, and the occupation of his time and attention in more serious pursuits.

THE

MÉGHA DÚTA;

OR,

CLOUD MESSENGER:

ARGUMENT.

A *YACSHA*, or Demigod so called, and a servant of the *Hindu* God of wealth, CUVE'RA, had incurred the displeasure of his lord, by neglecting a garden entrusted to his charge, and allowing it to be injured by the entrance of AIRA'VATA, the elephant of INDRA, Deity of the firmament: as a punishment for his offence, he was condemned to twelve months banishment from *Alaca*, the city of the *Yacshas*, and consequent separation from his home and wife. The seat of his exile is the mountain *Rámagiri*, and upon the opening of the poem, he is supposed to have passed a period of eight months in solitary seclusion: the poem opens at the commencement of the rainy season, when heavy Clouds are gathering in the south, and proceeding in a northerly course, or towards the *Himála* mountains, and the fictitious position of the residence of the *Yacshas*. To one of these, the distressed Demigod addresses himself, and desires the Cloud to waft his sorrows to a beloved and regretted wife. For this purpose he first describes the route which the messenger is to pursue, and this gives the Poet an opportunity of alluding to the principal mountains, rivers, temples, &c. that are to be met with on the road from *Rámagiri* to

Oujein, and thence, nearly due north, to the *Himálaya* or snowy mountains: the fabulous mountain *Cailása*, and the city of CUVÉRA, *Alaca*, which are supposed to be in the central part of the snowy range, are next described, and we then come to the personal description of the *Yacsha's* wife. The Cloud is next instructed how to express the feelings and situation of the exile, and he is then dismissed from the presence of the Deity, and the Poem of CA'LIDA'SA.

NOTE.

It may be necessary to observe that in reading the *Sanscrit* names which occur in the following work the consonants are to be prononnced as in *English* with the exception of C which is uniformly used for K agreeably to Sir WM. JONES's system. The vowels have their natural pronunciation, and the accent above a vowel marks its being long. The vowels may be thus pronounced:

A	as	in	*America.*	A´	as	in	*Far.*
I	as	in	*City.*	I´	as	in	Italian or like our *ee.*
U	as	in	*Full.*	U´		do.	——— or like *oo.*
E	as	in	Italian or like *a* in *made.*				
O	as	in	English.				

THE

MÉGHA DÚTA

OR

CLOUD MESSENGER.

WHERE *Rámagiri's* shadowy woods extend,
And those pure streams where SÍTA bathed, descend;

कश्चित्कान्ताविरहगुरुणास्वाधिकारप्रमत्तः
शापेनास्तंगमितमहिमावर्षभोग्येनभर्त्तुः ॥

Annotations.

VERSE 1. *Rámagiri*] Is a compound term signifying *the mountain of* RÁ'MA, and may be applied to any of those hills in which the hero resided during his exile, or peregrinations. His first and most celebrated residence was the mountain *Chitracút'a* in *Bundelcund*, now known by the name of *Comptah*, and still a place of sanctity, and pilgrimage. We find that tradition has assigned to another mountain, a part of the *Kimoor* range, the honor of affording him, and his companions, SÍTA and LACSHMANA, a temporary asylum upon his progress to the south, and it is consequently held in veneration by the neighbouring villagers: see Capt. BLUNT's journey from *Chunarghur* to *Yertnagoodum*, Asiatic Researches, 7. 60. An account of a journey from *Mirzapore* to *Nagpore*, however, in the Asiatic Annual

Spoiled of his glories, severed from his wife,
A banished *Yacsha* passed his lonely life; 4
Doomed by CUVÉRA's anger to sustain,
Twelve tedious months of solitude and pain.

यक्षश्चक्रेजनकतनयास्नानपुण्योदकेषु
स्निग्धच्छायातरुषुवसतिंरामगिर्य्याश्रमेषु ॥ १ ॥

Annotations.

Register for 1806, has determined the situation of the scene of the present poem, to be in the vicinity of the latter city: the modern name of the mountain is there stated to be *Ramtéc;* it is marked in the maps *Ramtege*, but I understand the proper word is *Ramtinci*, which in the *Mahratta* language has probably the same import as *Rámagiri*, the hill of RA´MA. It is situated but a short distance to the north of *Nagpore*, and is covered with buildings consecrated to RA´MA and his associates, which receive the periodical visits of numerous and devout pilgrims.

VERSE 2. *Where* SITA *bathed.*] In his exile RA´MA was accompanied by his younger brother LACSHMANA, and his faithful consort SÍTA, or as she is called in the original, the daughter of JANACA, until the latter was carried off by the demon or giant RA´VANA: see the *Rámáyana:* the performance of her ablutions in the springs of the mountain, is here stated to have rendered their water the object of religious veneration.

VERSE 3. *Spoiled of his glories.*] In the original, "His greatness was gone to its setting" a figure with which *English* poetry is perfectly familiar; thus *Woolsey* in Henry the 8th.

> Nay then farewell!
> I've touched the highest point of all my greatness,
> And from that full meridian of my glory,
> I haste now to my setting.

VERSE 4. *A Yacsha*] Is a demigod of which there exists a *Gańa* or class; they have few peculiar attributes, and are regarded only as the companions or attendants of CUVE´RA, the god of wealth; the word is derived from यक्ष to worship, either because they minister to CUVE´RA, are reverenced themselves by men, or are beloved by the APSARAS, the courtezans of INDRA's heaven: they have however their own female companions, or wives, as appears by the poem. One writer cited and censured by a Com-

To these drear hills through circling days confined,
In dull unvaried grief, the God repined; 8
And sorrow withering every youthful charm,
Had slipped the golden bracelet from his arm,

तस्मिन्नद्रौकतिचिदबलाविप्रयुक्तःसकामी
नीत्वामासान्कनकवलयभ्रंशरिक्तःप्रकोष्ठः ॥

Annotations.

mentator on the *Amera Cosha*, derives the name from यक्ष् to eat, because he says they devour children; occasionally indeed the *Yacshas* appear as imps of evil, but in general their character is perfectly inoffensive.

VERSE 5. CUVÉRA] In *Hindu* mythology performs the functions of the grecian PLUTUS; he is the lord of wealth, and master of nine inestimable treasures, his capital is situated on mount *Cailása*, and inhabited by *Yacshas*, *Cinnaras*, and other inferior deities: he has a variety of appellations alluding to these circumstances, but is most commonly designated by the one here employed; the term is expressive of his deformity, being derived from कु vile, and बेर body, and he is described as having three legs, and but eight teeth: no images of him occur, nor is any particular worship paid to him, and in these respects there is a considerable analogy between him, and his grecian paralell: PLUTUS is described as blind, malignant and cowardly, and seems to have received but very slender homage from *Greek* or *Roman*, devotion. The term *Anger* here used is more literally, *Curse*; Imprecation is the great weapon of a *Brahman*, saint, and deity, and in either case is deadly and inexpiable: The gods themselves are subject to its force whether denounced by other deities, or by holy men, thus INDRA was cursed by the Sage, GAUTAMA, and the circumstance of BRAHMA, not receiving any peculiar worship from the *Hindus*, is still attributed to the operation of an Anathema pronounced upon him by SÍVA.

VERSE 10. *Had slipped the golden bracelet from his arm.*] This is a favorite idea with *Hindu* poets, and repeatedly occurs; thus in the elegant drama of *Sacontala;* DUSHMANTA says:

इदमशिशिरैरन्तस्तापा द्विवर्णमणीकृतंनिशि निशिभुजन्यस्तापांगप्रसारिभिरश्रुभिः ।
अनभिलुलितज्याघाताङ्कंमुहुर्मणिबन्धनात्कनकवलयंस्रस्तंस्रस्तंमयाप्रतिसार्यते ॥

or in Sir WM. JONES's version, "This golden bracelet sullied by the flame which preys

When with *Áshárha's* glooms the air was hung,
And one dark *Cloud* around the mountain clung;
In form some elephant, whose sportive rage,
Ramparts, scarce equal to his might, engage.

Long on the mass of mead-reviving dew,
The heavenly exile fixed his eager view;
And still the melancholy tear suppressed,
Though bitterest sorrow wrung his heaving breast;

आषाढस्यप्रथमदिवसेमेघमाश्लिष्टसानुम्
वप्रक्रीडापरिणतगजप्रेक्षणीयंददर्श ॥ २ ॥
तस्यस्थित्वाकथमपिपुरःकेतकाधानहेतो
रन्तर्बाष्पश्चिरमनुचरोराजराजस्यदध्यौ ॥

Annotations.

on me, and which no dew mitigates, but the tears gushing nightly from my eyes, has fallen again and again on my wrist, and has been replaced on my emaciated arm."

VERSE 11. *When with A'shárha's glooms*] The month *A'shád'ha* or *A'shár'ha* comprehends the latter part of June, and the commencement of July, and is the period about which the south-west monsoon, or rainy season usually sets in.

VERSE 13. *In form some elephant*] Thus in the *Purána Sarvaswa* clouds are described as महिषाश्ववराहाश्चमत्तमातङ्गरूपिणः *Shaped like buffaloes, boars and wild elephants.* In CHAPMAN'S *Bussy D'Ambois* they are said to assume,

In our faulty apprehensions
The forms of dragons, lions, elephants

And SHAKESPEARE although he omits the elephant, gives them with his usual overflow of imagery, a great variety of shapes.

Sometimes we see a cloud that's dragonish,
A vapour sometime like a bear or lion,

Reflexion told what promise of delight,
Sprang from such gathering shades to happier sight,
Where the worn traveller is joyed to trace,
His home approaching, and a wife's embrace:
What hope alas was his! yet fancy found,
Some solace in the glooms that deepened round,
And bade him hail amidst the laboring air,
A friendly envoy to his distant fair:

मेघालोकेभवतिसुखिनोऽप्यन्यथावृत्तिचेतः
कण्ठाश्लेषप्रणयिनिजनेकिंपुनर्दूरसंस्थे ॥३॥
प्रत्यासन्नेनभसिदयिताजीवितालम्बनार्थी
जीमूतेनस्वकुशलमयींहारयिष्यन्प्रवृत्तिम् ॥

Annotations.

A towered citadel, a pendant rock,
A forked mountain, or blue promontory,
With trees upon 't that nod unto the world,
And mock our eyes with air.

ANTHONY, *and* CLEOPATRA.

VERSE 20. *Sprang from such gathering shades to happier sight*] The commencement of the rainy season being peculiarly delightful in *Hindoostan*, from the contrast it affords to the sultry weather immediately preceding, and also rendering the roads pleasant, and practicable, is usually selected for travelling. Hence frequent allusions occur in the poets to the expected return of such persons, as are at this time absent from their family and home.

Who charged with grateful tidings might impart,
New life and pleasure to her drooping heart.

Cheered with the thought he culled each budding flower,
And wildly wooed the fertilizing power;
(For who! a prey to agonizing grief,
Explores not idlest sources for relief?

सप्रत्यग्रैःकुटजकुसुमैःकल्पितार्घायतस्मै
प्रीतःप्रीतिप्रमुखवचनंस्वागतंव्याजहार ॥ ४ ॥
धूमज्योतिःसलिलमरुतांसन्निपातःक्वमेघः
सन्देशार्थाःक्वपटुकरणैःप्राणिभिःप्रापणीयाः ॥

Annotations.

Verse 32. The expression of this passage is somewhat different from it's construction in the original, the simplicity of which perhaps unfits it for *English* verse: the sentiment has been translated rather than the words, which are to this effect: "A Cloud is "but an assemblage of smoke, fire, wind and water, how therefore should tidings be "obtained from it by those who have life, and sensible organs. The *Guhyaca* from his "excessive affliction not remembering this, addressed his suit to it; and verily, those "pained with desire, are unable to discriminate animated from inanimate beings." The author has here with great ingenuity apologized for the whole plan of his poem, and attributed the apparent absurdity of talking rationally to a Cloud, to the state of the *Yacsha's* mind. The term *Guhyaca* which occurs in the original, is an appellative of the same celestial being who is understood by the word *Yacsha* explained above. It is severally derived by Etymologists from गुह् to conceal, गुह्य a disagreeable sound, or गुह्य a privity, because these beings are in charge of the treasures of Cuve'ra, emit unpleasant sounds, or are attached to sensual objects. A recent and superficial writer has derived it from गुह्य the podex, founded upon a legend cited in an Essay upon mount *Caucasus*, by Mr. Wilford, Asiatic Researches, Vol. 6, which has no relation to the followers of Cuve'ra; and has asserted that the dark souls of men addicted in

And as to creatures sensible of pain,
To lifeless nature, loves not to complain?)
Due homage offered, and oblations made,
The *Yacsha* thus the *Cloud* majestic prayed. 36

इत्यौत्सुक्यादपरिगणयन्गुह्यकस्तंययाचे
कामार्ता हि प्रकृतिकृपणाश्चेतनाचेतनेषु ॥ ५ ॥

Annotations.

this world to selfish gratification transmigrate into these demigods, a statement founded upon I know not what authority. On the contrary indeed they are amongst the highest forms which the second quality or that of passion attains,

गन्धर्वा गुह्यका यक्षा विबुधानुचराश्च ये । तथैवाप्सरसः सर्वा राजसीषूत्तमा गतिः ॥

Menu. 12. 47. See Sir WM. JONES's translation.

VERSE 35. *And oblations made,*] The oblation of the blossoms of the *Cut́aja*, (*Nerium antidysentericum*) is called *Argha* (अर्घ) in the original, a religious rite which seems to be analogous to the libation of the earlier periods of the *Grecian* ritual. अर्घ in the *Amera Césha*, is described as *a species of worship*, and is perhaps more properly the act of offering a libation to a venerable person, or to a deity, although it also implies the oblation itself, otherwise denominated अर्घ्य; this oblation, of which water forms the basis, is presented in a cup, a shell, or any metallic oblong and boat shaped vessel; the vessel in the spoken dialects is called by a similar name (ارگها) *Argha;* indeed Mr. WILFORD states, Asiatic Researches, 3, 364, & 8, 274, that *Argha* in *Sanscrit* means *a boat*, whence he deduces the ship Argo, &c. and whence with Mr. BRYANT's assistance we may deduce the *Ark of scripture:* the *Sanscrit* word however has not been found in any of the vocabularies of the language with the import Mr. WILFORD has assigned to it.

The oblation called *Argha* or *Arghya*, generally considered, comprises eight articles, thus enumerated,

आपः क्षीरं कुशाग्राणि दधि सर्पिः सतण्डुलाः । यवाः सिद्धार्थकश्चैव अष्टाङ्गार्घ्यं प्रकीर्तितं ॥

"The eight-fold *Arghya* is formed of water, milk, the points of *Cuśa* grass, curds, clarified "butter, rice, barley, and white mustard." In the *Áchára Derśa* of *Śrídatta*, in a passage quoted from the *Dévi Purána*, they are stated somewhat differently, thus,

रक्तबिल्वाक्षतैः पुष्पैर्दधिदूर्वाकुशैस्तिलैः । सामान्यः सर्वदेवानामर्घोयं परिकीर्तितः ॥

Hail! friend of INDRA, counsellor divine,
Illustrious offspring of a glorious line;

जातंवंशेभुवनविदितेपुष्करावर्त्तकानान्
जानामित्वांप्रकृतिपुरुषङ्कामरूपम्मघोनः ॥

Annotations.

"The general *Argha* proper for any of the gods consists of Saffron, the *Bél*, unbroken "grain, flowers, curds, *Dúrva* grass, *Cusa* grass, and *Sesamum*." Water is not mentioned here, being considered as the vehicle of the whole: the same author adds, that should any of these not be procurable they may be supplied by the imagination,

अभावेद्यदिद्रव्याणांमानसंवाप्रकल्पयेत् ॥

Besides the *Argha* common to all the Gods, there are peculiar ones for separate deities: thus we find a few new blown buds, are sufficient for a *Cloud*, and in the *Sarvaswa Purána* the *Argha* for the *Sun* is thus enumerated,

चन्दनोदकसंमिश्रंदत्वार्घ्यंकुसुमंरवेः ॥

"Having presented an *Arghya* to the *Sun* of water mixed with sandal, and flowers," and an oblation to the same planet as given by Mr. COLEBROOKE, Asiatic Researches, 5, 357; is said to consist of *Tila*, flowers, barley, water and red sanders. Water alone is also sufficient to constitute the *Argha*. In the articles which form the *Argha* of the *Hindus*, as well as in the mode of presentation, that of pouring it out or libating, we trace it's analogy with the ancient libation; of course wine could never enter into *Hindu* offerings of this kind, but we find that the *Greeks* had their νηφάλια ἱερὰ or *sober sacrifices*, from which wine was excluded: these were of four kinds; τὰ ὑδρόσπονδα, libations of water, τὰ μελίσπονδα of honey, τὰ γαλακτόσποιδα of milk, and τὰ ἐλαιόσπονδα of oil; which liquors were sometimes mixed with one another. According to PORPHYRY most of the libations in the primitive times were νηφάλιοι. See POTTER's *Antiquities* of *Greece*. We have here then *three* of the *four* fluid substances of an *Argha*, as first enumerated above, if we may compare the clarified butter with the oil: honey would of course be omitted on the same account as wine, being a prohibited article in *Hindu* law: with respect to the solid parts of the offering, a reference to the same authority will shew, that they consisted of green herbs, grains, fruits, flowers and frankincense, analogous to the grasses, rice, barley, flowers, sandal, &c. of the *Sanscrit* formulœ.

VERSE 37. *Hail! friend of* INDRA] INDRA is the sovereign deity of *Swerga*, or the

Wearer of shapes at will; thy worth I know,
And bold entrust thee with my fated woe;
For better far solicitation fail,
With high desert, than with the base prevail.

तेनार्थित्वन्त्वयिविधिवशाद्दूरबन्धुर्गतोऽहं
याञ्ञामोघावरमधिगुणेनाधमेलब्धकामा ॥ ६ ॥

Annotations.

Hindu Olympus; the *Cloud* is here considered as his friend or counsellor, in allusion to his functions as regent of the atmosphere, where he appears in the character of the JUPITER tonans, or νεφεληγερέτα Ζεύς: the appellative मघवत् used in the original, is considered by Etymologists as irregularly derived from the passive form of मह् to adore, to worship.

VERSE 38. *Illustrious offspring of a glorious line.*] According to the original, "Descended from the celebrated line of the *Pushcarávartacas,*" translated in a prose version of this passage, "Diluvian Clouds;" see COLEBROOKE, on *Sanscrit* and *Pracrit* prosody, Asiatic Researches, Vol. 10. Clouds, agreeably to the *Brahmáńda Puráńa* are divided into three classes according to their origin from fire, the breath of BRAHMÁ, or the wings of the mountains, which were cut off by INDRA (पक्ष). These latter are also called पुष्करावर्त्तक being especially the receptacles of water, thus in the *Puráńa Sarvaswa,*

पुष्करानामतेमेघावृहन्तस्तोयमत्सराः। पुष्करावर्त्तकास्तेनकारणेनेहशब्दिताः ॥

"The name *Pushcará* is applied to those Clouds which are swollen with abundant "water, and which are on that account termed *Pushcarávartaca,* (or receptacles of that "fluid)."

VERSE 39. *Wearer of shapes at will*] Or *Camarupa* from काम desire, and रूप form, shape; thus *Socrates,* in the Clouds.

Σω. Γίνονται πανθ᾽ ὅτι ἂν βωλωνται
Soc: Why then,
Clouds can assume what shapes they will, believe me.

CUMBERLAND'S *Translation.*

VERSE 40. *For better far solicitation fail, &c.*] This a sentiment of rather an original strain, and indicates considerable elevation of mind: something of the same kind occurs

Thou art the wretch's aid, affliction's friend!
To me, unfortunate, thy succor lend;
My lonely state compassionate behold,
Who mourn the vengeance of the God of gold;
Condemned amidst these dreary rocks to pine,
And all I wish, and all I love resign.

Where dwell the *Yacshas* in their sparkling fields,
And SIVA's crescent groves surrounding gilds,

सन्तप्तानान्त्वमसिशरणन्तत्पयोदप्रियाया
सन्देशंमेहरधनपतिक्रोधविश्लेषितस्य ॥
गन्तव्यातेवसतिरलकानामयक्षेश्वराणां
बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या ॥ ७ ॥
त्वामारूढम्पवनपदवीमुद्गृहीतालकान्ताः
प्रेक्षिष्यन्तेपथिकवनिताःप्रत्ययादाश्वसन्त्यः ॥

Annotations.

in *Massinger's* play of the *Bondman*, where PISANDER says,

I'd rather fall under so just a judge,
Than be acquitted by a judge corrupt,
And partial in his censure.

VERSE 46. *The God of gold*] CUVÉRA, see above.

VERSE 50. *Where* SIVA's *crescent realms surrounding gilds.*] The crest of SIVA is the new moon, which is sometimes described as forming a third eye in his forehead; the *Himála* mountains amongst which we shall hereafter find *Cailása* to be situated: are SIVA's favorite haunts; he also resides occasionally on that mountain, and is represented as the particular friend and frequent guest of CUVÉRA.

Direct thy licensed journey, and relate,
To her who mourns in *Alaca* my fate;
There shalt thou find the partner of my woes,
True to her faith, and stranger to repose;
Her task to weep our destiny severe,
And count the moments of the lingering year;
A painful life she leads, but still she lives,
While hope its aid invigorating gives;

कस्सन्नद्धेविरहविधुरान्त्वय्युपेक्षेतजायां
नस्यादन्योऽप्यहमिवजनोयःपराधीनवृत्तिः ॥ ८ ॥
मन्दं मन्दंनुदतिपवनश्चानुकूलोयथात्वां
वामश्चायंनदतिमधुरश्चातकस्तेसगर्वः ॥

Annotations.

VERSE 52. I have here taken a liberty with the order of the original, and brought the description of the *Yacsha's* wife a little in advance, in order to preserve the description which follows of the Cloud's progress more connected: the *Hindu* poets are not very solicitous in general about arrangement, but it is possible that in this case I may not have improved upon that of CALIDA's. The 10th stanza of the *Sanscrit* corresponds with these lines.

VERSE 53. *Alaca* is the capital of CUVÉRA, and the residence of his dependant deities.

VERSE 56. *And count the moments of the lingering year.*]

Tempora si numeres bene quæ numeramus amantes. OVID.
Or count the time like those who faithful love.

VERSE 58. *While hope it's aid invigorating gives.*] Thus in the *Tristia* of OVID, 3. 3. 16.

Spesque tui nobis causa vigoris erit.
And hope in you shall be our cause of strength.

For female hearts, though fragile as the flower;
Are firm, when closed by hope's investing power. 60

Still as thou ridest on the friendly gale,
Shall widowed wives thy march advancing hail;
And all whom no tyrannic laws control,
Shall bless thy shadows, deepening as they roll: 64

गर्भाधानक्षमपरिचयंनूनमावद्धमाला
सेविष्यन्तेनयनसुभगंखेभवन्तम्बलाकाः ॥ ९ ॥
तांचावश्यन्दिवसगणनातत्परामेकपत्नी
मव्यापन्नामविहतगतिर्द्रक्ष्यसिभ्रातृजायां ॥
आशाबन्धःकुसुमसदृशंप्रायसोह्यङ्गनानां
सद्यःपातिप्रणयिहृदयंविप्रयोगेरुणद्धि ॥ १० ॥

Annotations.

VERSE 60. The thought is not explained much more fully in the original than in the translation, but the allusion is sufficiently obvious: the poet treating the heart as a flower, assigns to Hope the function of shutting up its petals, an office thus given by Dr. DARWIN to some of his, "*Pellucid forms.*"

> Guard the coy blossom from the pelting shower,
> From each chill leaf the silvery drops repel,
> And close the timorous floret's golden bell,
> So should young Sympathy, &c. *Botanical Garden.*

VERSE 62. *Shall widowed wives thy march advancing hail.*] This refers to the circumstances mentioned above: Note on V. 20.

VERSE 63. *And all whom no tyrannic laws control,*] Or in the original, "Every one "who is not dependant as I am upon the will of another."

The gentle breeze shall fan thy stately way,
In sportive wreathes the *Cranes* around thee play;

कंत्रैयच्चप्रभवतिमह्हीमुच्छिलींध्रातपत्रान्

Annotations.

Verse 65. Nothing can be more beautifully harmonious than the original language of this stanza: the exact adaptation of sound to sense, is a school boy absurdity, founded upon the excessive admiration entertained by early scholars of the expressiveness of the *Greek* tongue, and is a thing which experiment does not verify: general notions are all that can be conveyed by mere sounds, and although the harshness, or softness of the lines, which describe the steady or clamorous march of the *Greeks* or *Trojans*, (see the opening of the third Book of Homer's *Iliad*), may convey some ideas of discipline or disorder, yet to those who are ignorant of the precise meaning of the words, they can convey even those ideas but very imperfectly; as far however as.

"The sound *can* be an echo to the sense,"

The present lines instance it very favorably; and the मन्द्‌मन्द्‌नुदति &c. of the text proceeds as equably and as smoothly as the gentle breeze which it describes.

Verse 66. *Valáca*, (बलाका) is said in Mr. Colebrooke's *Amera Cósha*, to mean a *small Crane;* the word is always feminine, and perhaps therefore means the female bird only; indeed some of the Commentators on this poem call it the female of the *Vaca*, (बक) *Ardea Torra and Putea;* the rainy season is that of their gestation, which explains their attachment to the Cloud, and the allusion to its impregnating faculty mentioned in the text of the original, गर्भाधानक्षमपरिचय—The periodical journies and orderly flight of this kind of bird, have long furnished classical poetry with embellishments; they are frequently alluded to by Homer, as are the wild geese, of which mention is also made below:—thus in the passage of the *Iliad*, referred to in the preceding note, and again, B. 2. 459.

Τῶν δ', ὥστ' ὀρνίθων πετεηνῶν ἔθνεα πολλὰ,
Χηνῶν, ἢ γεράνων, ἢ κύκνων δουλιχοδείρων,
'Ασίω ἐν λειμῶνι, Καϋστρίου ἀμφὶ ῥέεθρα

Not less their number than th' embodied cranes,
Or milk white swans in *Asia's* watery plains,
That o'er the windings of *Caÿster's* springs,
Stretch their long necks and clap their rustling wings. Pope.

E

29

Pleased on thy left the *Chátaca* along,
Pursue thy path, and cheer it with his song; 68

तच्छ्रुत्वातेश्रवणसुभगङ्गर्ज्जितम्मानसोत्काः ॥

Annotations.

The translator has omitted *the geese.* MILTON also describes the flight of these birds,

So steers the prudent *Crane,*
Her annual voyage borne on winds.
Paradise Lost, 7. 436.

And again line 442.

Others on silver lakes and rivers bathed,
Their downy breast,
Yet oft they quit,
The dank, and rising on stiff penons tower,
The mid aerial sky.

VERSE 67. The *Chátaca* is a bird supposed to drink no water but rain water; of course he always makes a prominent figure in the description of wet or cloudy weather; thus in the rainy season of our author's, (ऋतुसंहार) *Ritu Sanhára* or assemblage of seasons.

तृषाकुलैश्चातकपक्षिणांकुलैः । प्रयाचितास्तोयभरावलम्बिनः ॥
प्रयान्तिमन्दंनववारिधारिणः । बलाहकाः श्रोत्रमनोहरस्वनाः ॥

The thirsty *Chátaca* impatient eyes,
The promised waters of the laboring skies;
Where heavy Clouds with low but pleasing song,
In slow procession murmuring move along.

In the translated *Amera Césha,* it appearsthat the *Chátaca* is a bird not yet well known, but that it is possibly the same as the *Pipiha,* a kind of cuckoo, *(Cuculus radiatus).* The term वाम is rendered by the Commentators in general *left,* on the left side, but RÁMANÁT'H TURCALANCÁRA interprets it *beautiful,* and maintains that the cry of birds to be auspicious should be upon the right side, not upon the left; BHARATA MALLICA however cites astrological writers to prove, that the *Chátaca* is one of the exceptions to this rule.

बर्हिणश्चातकाश्चाषायेचपुंसञ्ज्ञिताः खगाः । मृगावावामगाहृष्टाः सैन्यसम्पद्बलप्रदाः ॥

"Peacocks, *Chátacas, Chashas,* (blue jays) and other male birds, occasionally also *Anti-*

And when thy thunders soothe the parching earth,
And showers expected, raise her mushroom birth;
The *Swans* for mount *Cailása* shall prepare,
And track thy course attendant through the air. 72

आकैलासाद्बिसकिसलयच्छेदपाथेयवन्त
स्सम्पत्स्यन्तेनभसिभवतोराजहंसास्सहायाः ॥११॥

Annotations.

"*lopes*, going chearfully along *the left*, give good fortune to the host." The *Greek* notions agreed with those of RA'MANA'T'H and considered the flight of birds upon the right side to be auspicious, the *Romans* made it the left, but this difference arose from the situation of the observer, as in both cases the auspicious quarter was the east; the οιωνοπολος facing the north and *Aruspex* the south: in general, according to the *Hindus*, those omens which occur upon the left side are unpropitious. The musical accompaniment described in the text is perfectly classical, thus VIRGIL speaking of the birds has,

Variæ circumque supráque
Æthera mulcebant cantu.
Around, above, the birds of various kind,
Charmed all the air with song.
Æneid 7. 32.

VERSE 71. "The *Rájahansas* desirous of going to the lake *Mánasa*, shall accompany "thee as far as *Cailása*, having laid in their provisions for the road, from the new shoots "of the filaments of the stalk of the lotus;" This is the closer reading of the text. The *Rájahansa*, is described as a white *Gander* with red legs and bill, and together with the common *Goose* is a favorite bird in *Hindu* poetry: not to shock *European* prejudice, I have in all cases substituted for these birds, one to which we are rather more accustomed in verse, the *Swan*; which however owes its dignity to the idle fable of it's musical death: the motion of the goose is supposed by the *Hindus*, to resemble the shuffling walk which they esteem graceful in a woman, thus in the *Ritu Sanhára*, or the *Seasons*, of our poet, हंसैर्जितासुललितागतिरङ्गनानाम्

Nor with the goose the smiling fair,
In graceful motion can compare,

Short be thy greeting to this hill addressed;
This hill with RÁMA's holy feet imprest;
Thy ancient friend, whose scorching sorrows mourn,
Thy frequent absence, and delayed return. 76

आपृच्छस्वप्रियसखममुन्तुङ्गमालिङ्ग्यशैलं
वंद्यैःपुंसांरघुपतिपदैरङ्कितम्मेखलासु ॥
कालेकालेभवतिभवतोयस्यसंयोगमेत्य
स्नेहव्यक्तिश्चिरविरहजम्मुञ्चतोवाष्पमुष्णम् ॥ १२॥

Annotations.

Mount *Cailása* is the destination of the Cloud, and the *Rájahansas* are supposed to migrate annually to the celebrated lake *Mánasa* or *Manasarour*, which if it exists at all, lies in the bosom of the *Himálaya* mountains, the supposed situation of the mythological *Cailása*.

VERSE 73. The term आपृच्छस्व in the original does not seem to convey any very precise idea : if translated "ask," or "address," both which meanings may be affixed to it, is still leaves us in the dark as to the object of the address, or enquiry: one commentator explains it "ask the way," but this the *Yacsha* is to tell, not the mountain; the others seem to agree that it means to address, that is perhaps to take leave of it &c. previous to its departure; the cause of the friendship supposed to exist between the Cloud and mountain we shall have further occasion to notice.

VERSE 74. *With* RÁMAS *holy feet imprest.*] In the original text we have, "marked "with the venerable feet of RAGHUPATI." This appellation is given to RÁMA, as the most distinguished, the lord or master as it were, of the line of RAGHU, an ancestor of that warrior and himself a celebrated hero and sovereign. RÁMA is hence also termed RAGHAVA, (राघव) a regular derivative from RAGHU, implying family descent; the exploits of the two heroes form the chief subject of another poem by our author entitled *Raghuvansá*, (रघुवंश) or *the race of* RAGHU. The Commentator *Bharata Mallica* has taken much pains with the word पदैः which occurs in the original and which being in the plural number he is apprehensive may be translated "with many feet," he there-

Yet ere thy ear can drink what love inspires,
The lengthened way my guiding aid requires;
Oft on whose path, full many a lofty hill,
Shall ease thy toils, and many a cooling rill;

मार्गन्तावच्छृणुकथयतस्त्वत्प्रयाणानुरूपं
सन्देशंमेतदनुजलदश्रोष्यसिश्रोत्रपेयम् ॥
खिन्नःखिन्नःशिखरिषुपदंन्यस्यगन्तासियत्र
क्षीणःक्षीणःपरिलघुपयःस्रोतसांचोपयुज्य ॥ १३ ॥

Annotations.

fore cites *Médini* to shew that it may have other senses, and that it also implies the mark of a foot, or a mark, an impression in general, and that consequently we may render the passage " the hill whose sides are marked with many traces of Ra'ma, or, with many " impressions of his feet."

Verse 77. To drink with the ear is a figurative expression, common in *English* and classical writers. Thus Shakespeare.

> My ear hath not yet *drunk* a hundred words,
> Of that tongue's utterance, yet I know the sound.
>
> Romeo *and* Juliet.

And Horace in the 13th Ode of the 2d Book.

> *Pugnas et exactos tyrannos,*
> *Densum humeris bibit aure vulgus.*
> But thronging crowds will press to hear,
> And *drink* the strain with eager ear,
> That tells of bloody fight, or sings,
> The downfall of tyrannic kings.

Verse 80. In the construction of the text of the original, a pleasing artifice occurs, of which *Hindu* poets are in the frequent use; the repetition of the same word in order to encrease its force, and heighten its effect, thus we have above, खिन्नः खिन्नः and क्षीणः क्षीणः or " weary, weary; feeble, feeble; you may repose, &c." In no language perhaps has this figure been carried farther than in the *English*, and it may be a question whether in the well known,

Rise from these streams and seek the upper sky;
Then to the north with daring pinions fly:
The beauteous *Sylphs* shall mark thee with amaze,
As backward bent thou strik'st their upward gaze, 84

अद्रेःशृङ्गंवहतिपवनःकिंस्विदित्युन्मुखीभि
र्दृष्टोच्छ्रायश्चकितचकितंमुग्धसिद्धाङ्गनाभिः ॥

Annotations.

Fallen, fallen,
Fallen, fallen,
Fallen from his high estate.

we may not be justified in saying, "something too much of this." A fine instance of the figure occures in Horace's masterly *Ode.—Justum et Tenacem*, &c.

Ilion, Ilion.
Fatalis incestusque judex,
Et mulier peregrina vertit in pulverem.
The stanger Harlot, and the judge unjust,
Have levelled *Ilion, Ilion,* with the dust.

Verse 81. We now begin the geographical part of the Poem, which as far as it can be made out through the difference of ancient and modern appellations, seems to be very accurately conceived; the two extreme points of the Cloud's progress are the vicinity of *Nagpur,* as mentioned in the note on Verse 1, and the mountain *Cailása*, or rather the *Himálaya* range. During this course the poet notices some of the most celebrated places, with the greater number of which we are still acquainted. In the first instance we have here his direction due north from the mountain of *Rāmagiri;* and we shall notice the other points as they occur.

Verse 83. Literally the wives of the *Sidd'has;* the *Sidd'has* are originally human beings, but who by devout abstraction have attained superhuman powers, and a station apparently intermediate between men and Gods: they tenant the upper regions of the air.

In doubt if by the gale abruptly torn,
Some mountain peak along the air is borne:
The ponderous *Elephants* who prop the skies,
Shall view thy form expansive with surprize; 88
Now first their arrogance exchanged for shame,
Lost in thy bulk their long unrivalled fame.

स्थानादस्मात्सरसनिचुलादुत्पतोदङ्मुखः खं
दिङ्नागानाम्पथिपरिहरन्स्थूलहस्तावलेपान् ॥ १४ ॥

Annotations.

VERSE 86. *Some mountain peak along the air is borne.*] Thus LUCRETIUS, 4, 140.

Interdum magni montes avulsaque saxa,
Montibus anteire and solem subcedere propter.
Mountains hence,
And mountain rocks torn from their base abrupt,
Seem oft to hover, blotting now the sun.
GOOD's translation. Also, B. 6. 188.
Quum montibus adsimilata,
Nubila portabunt venti transversa per auras,
For mark what Clouds of mountain bulk the winds,
Drive through the welkin when the tempests rave. *Ibid.*

VERSE 87. Each of the four quarters, and the four intermediate points of the compass, has according to the *Hindus*, a regent or presiding deity; each of these deities also has his male and female elephant; the names of them all are enumerated in the *Amera Cósha*: see Mr. COLEBROOKE's translation.

Eastward where various gems with blending ray,
In INDRA's bow o'er yonder hillock play,
And on thy shadowy form such radiance shed,
As *Peacock's* plumes around a CRISHNA spread,
Direct thy course; to *Málas* smiling ground,
Where fragrant tillage breathes the fields around;

रत्नच्छायाव्यतिकरइवप्रेक्ष्यमेतत्पुरस्ता
द्वल्मीकाग्रात्प्रभवतिधनुःखण्डमाखण्डलस्य ॥
येनश्यामम्बपुरतितराङ्कान्तिमापत्स्यतेते
वर्हेणेवस्फुरितरुचिनागोपवेषस्यविष्णोः ॥ १५ ॥

Annotations.

VERSE 91. A reference to the map will shew, that it was necessary for the Cloud to begin the tour by travelling towards the east, in order to get round the lofty hills which in a manner form the eastern boundary of the *Vindhya* chain. It would otherwise have been requisite to have taken it across the most inaccessible part of those mountains, where the poet could not have accompanied it, and which would also have offended some peculiar notions entertained by the *Hindus* of the *Vindhya* hills, as we shall again have occasion to remark.

VERSE 92. INDRA's bow is the *Rain-bow*.

VERSE 93. The body of CRÍSHN'A is represented of a dark blue color, and the plumes of the peacock are frequently arranged upon the images of this deity: the plumage of this bird has been often compared to the *Rain-bow;* thus MILTON in the 7th Book, line 445, of *Paradise lost.*

> Whose gay train,
> Adorns him colored, with the florid hue,
> Of *Rain-bows*, and starry eyes.

The color of the Cloud, and that of the deity being similar, we thus have a very close and pleasing comparison.

VERSE 95. It is not easy after the lapse of ages to ascertain precisely the scite of several places enumerated in the poem before us. The easterly progress of the Cloud,

Thy fertile gifts, which looks of love reward,
Where bright-eyed Peasants tread the verdant sward.

Thence sailing north and veering to the west,
On *A'mracúṭa's* lofty ridges rest;

त्वय्यायत्तंकृषिफलमितिभ्रूविकाशानभिज्ञैः
प्रीतिस्निग्धैर्जनपदवधूलोचनैःपीयमानः ॥
सद्यस्सीरोत्कषणसुरभिक्षेत्रमारुह्यमाल
ङ्किञ्चित्पश्चाद्व्रजलघुगतिःकिञ्चिदेवोत्तरेण ॥ १६ ॥

Annotations.

and the subsequent direction by which he is to reach the mountain *A'mracúṭa*, prove that the place here mentioned must be somewhere in the immediate vicinity of *Ruttunpour*, the chief town of the northern half of the province of *Chetees-ger'h*, and described in Captain Blunt's tour, Asiatic Researches, Vol. 7, and also in that of the intelligent though anonymous traveller, in the Asiatic Annual Register, for 1806. The only modern traces that can be found of it are in a place called *Malda*, a little to the north of *Ruttunpoor*. In Ptolemy's map there is a town called *Maleta*, and situated with respect to the *Vind'hya* mountains, similarly with the *Mála* of our poet. I should have supposed that the *Mála* mentioned from the geography of the *Puráńas* by Mr. Wilford, (Asiatic Researches, 8, 336), was the same with the place alluded to in the text of Calidas: if however that gentleman is correct in applying the name to the *Malbhoom* of *Midnapoor*, it will be much farther to the east than will do for our present purpose, and must be an entirely different place. There is little reason to think that either of these *Málas* are the country of the *Malli* who are mentioned by Pliny, and who are more probably the same with the Μαλλοι of *Arrian*, and the inhabitants as is stated by Major Rennell of the province of *Multan*.

Verse 100. The course pointed out to the Cloud, and an allusion which follows to the vicinity of the *Narmada* river, furnish us with reasons for supposing, that the mountain here mentioned, is that more commonly designated by the name of *Omercuntuc*. The change of sound is not more violent, than it is in a number of evident corruptions

Oft have thy showers the mountain's flames allayed,
Then fear not wearied to demand its aid;
Not e'en the vilest, when a falling friend,
Solicits help it once was his to lend, 104
The aid that gratitude exacts denies;
Much less the virtuous shall the claim despise.

त्वामासारप्रशमितवनोपप्लवंसाधुमूर्द्ध्ना
वक्ष्यत्यध्वश्रमपरिगतंसानुमानाम्रकूटः ॥
नक्षुद्रोऽपिप्रथमसुकृतापेक्षयासंश्रयाय
प्राप्तेमित्रेभवतिविमुखःकिम्पुनर्यस्तथोच्चैः ॥ १७ ॥

Annotations.

from the *Sanscrit* language, now current in the dialects of *India*. The term *Ámra-cúta* means the *Mango Peak*, and refers to the abundance of Mango trees in the incumbent and surrounding forests. Should this conjecture be correct, it will invalidate the derivation assigned with some ingenuity to the word *Omercuntuc*, in a prefatory note to a pleasing little oriental poem, published in *England*, called the *Metamorphosis* of *Sona*. The author of that note imagines the proper name to be *Omer C'handaca*, and he is happy in the affinity of the sound, though not in his definition of the sense, as "*the district of* "*Omer*," is exceedingly unmeaning, and erroneous. *Amera C'handaca* might mean the "*immortal portion*," but I do not know of any reason for assigning such an epithet to the mountain in question.

Verse 103. The *Hindus* have been the object of much idle panegyric, and equally idle detraction; some writers have invested them with every amiable attribute, and they have been deprived by others of the common virtues of humanity. Amongst the excellencies denied to them, gratitude has been always particularized, and there are many of the *European* residents in *India*, who scarcely imagine that the natives of the country ever heard of such a sentiment. To them, and to all detractors on this head, the above verse is a satisfactory reply, and that no doubt of its tenor may remain, I add the literal

When o'er the wooded mountain's towering head,
Thy hovering shades like flowing tresses spread; 108
Its form shall shine with charms unknown before,
That heavenly hosts may gaze at, and adore;
This earth's round breast; bright swelling from the ground,
And with thy orb as with a nipple crowned. 112

Next bending down-wards from thy lofty flight,
On *Chitracúta's* humbler peak alight;

छन्नोपान्तःपरिणतफलद्योतिभिःकाननाम्रै
स्त्वय्यारूढेशिखरमचलःस्निग्धवेणीसवर्णे ॥
नूनंयास्यत्यमरमिथुनप्रेक्षणीयामवस्था
म्मध्येश्यामःस्तनइवभुवश्शेषविस्तारपाण्डुः ॥ १८ ॥
स्त्वध्वक्लान्तम्प्रतिमुखगतंसानुमाँश्चित्रकूट
स्तुङ्गेनत्वाञ्जलदशिरसास्थास्यतिश्लाघमानः ॥

Annotations.

translation of the original passage. "Not even a low man when laid hold of for "support by a friend, will turn away his face with forgetfulness of former kindness; "how therefore should the exalted act thus."

VERSE 112. We have something of this comparison reversed in SHAKESPEARE'S beautiful song.

Hide, oh hide, those hills of snow,
Which thy frozen bosom bears,
On whose tops the pinks that grow,
Are of those that April wears.

VERSE 113. The mountain here mentioned must be in the vicinity of *Omercuntuc*,

Here the soft dews thy path has lost resume,
And sip the gelid current's rich perfume,
Where the wild Elephant delights to shed,
The juice exuding fragrant from his head; 128
Then swift proceed, nor shall the blast have force,
To check with empty gusts thy ponderous course.

तस्यास्तिक्तैर्वनगजमदैर्वासितंवन्तवृष्टि
र्जम्बूकुञ्जप्रतिहतरयन्तोयमादायगच्छेः ॥
रन्तस्सारङ्घनतुलयितुन्नानिलश्शक्ष्यतित्वां
रिक्तस्सर्वोभवतिहिलघुःपूर्णतागौरवाय ॥ २१ ॥

Annotations.

the preceding note, rises from the mountain *A'mracút'a* or *Omercuntuc*. It may be here observed that the rivers are always personified by the *Hindus*, and are in general female personifications. Thus we have GANGA' the daughter of JA'HNU, YAMUNA, the daughter of the *Sun*, and *Revá* or *Nermáda* the daughter of *Himala*, as is said in the hymn, translated from the *Vayu Purána*, and given by Captain BLUNT, Asiatic Researches, 7, 103. The names of the *Nermada* river are thus stated in the *Amera Cosha*,

रेवातुनर्म्मदासोमोद्भवामेकलकन्यका

"*Réva*, *Nermadá*, *Sómódbhavá* and *Mecala-Canyaca*" which are explained by the best Commentators, thus, "*who flows, who delights, who is descended from the line of the moon, and who is the daughter of Mecala;*" the last term is applied either to the *Vind'hya* mountain, or is considered to be the name of a *Rishi* or saint, and progenitor of the river *Goddess*. Tradition has assigned to this river a very *Ovidian* kind of tale, which is related in Captain BLUNT's tour, and which has been repeated in verse, with much elegance and spirit, by the author of the *Metamorphosis of Sona*.

VERSE 124. *Jambu bowers.*] The rose apple (*Eugenia Jamboo*).

VERSE 127. *The juice exuding fragrant from his head.*] It is rather extraordinary that this juice which exudes from the temples of the elephant, especially in the season

Reviving nature bounteous shall dispense,
To cheer thy journey, every charm of sense;
Blossoms with blended green and russet hue,
And opening buds shall smile upon thy view;
Earth's blazing woods in incense shall arise,
And warbling birds with music fill the skies.

नीपन्दृष्ट्वाहरितकपिशङ्केशरैरर्द्धरूढै
राविर्भूतप्रथममुकुलाःकन्दलीश्चानुकच्छं ॥
दग्धारण्येष्वधिकसुरभिङ्गन्धमाघ्रायचोर्व्या।
स्सारङ्गास्तेजललवमुचस्सूचयिष्यन्तिमार्गम् ॥ २२॥

Annotations.

of rut, should have been unnoticed by writers on natural history. I have not found any mention of it in the works of Buffon, nor in the more recent publication of Shaw; neither do any other writers on this subject seem to have observed it: the author of the Wild sports of the East states that "on each side of the elephant's temples there is an "aperture about the size of a pin's head, whence an ichor exudes;" but he does not appear to have been aware of its nature; indeed his descriptions though entertaining are frequently defective, owing to his extreme ignorance of the languages, the literature of which he so liberally devotes to the flames: in the *Amera Cósha* this fluid is termed मदः and दानं and the elephant while it flows is distinguished by the terms प्रभिन्नो गर्ज्जितोमत्तः from the animal out of rut, or after the juice has ceased to exude, and who is then called उद्वान्तः or निर्मदः all these names are expressive of the circumstances; the exudation and fragrance of this fluid is frequently alluded to in *Sanscrit* poetry; it's scent is commonly compared to the odor of the sweetest flowers and is then supposed to deceive and attract the bees: these circumstances occur in this passage from a work already referred to, the *Ritu Sanhára*,

Respectful Demigods shall curious count,
The chattering Storks in lengthening order mount;
Shall mark the *Chátacas* who in thy train,
Expect impatiently the dropping rain:
And when thy muttering thunders speak thee near,
Shall clasp their brides half extasy, half fear.

Ah! much I dread the long protracted way,
Where charms so numerous spring to tempt delay;
Will not the frequent hill retard thy flight,
Nor flowery plain persuade prolonged delight?

अम्भोविन्दुग्रहणरभसांश्चातकान्वीक्षमाणाः
श्रेणीभूताःपरिगणनयानिर्द्दिशन्तोवलाकाः ॥
त्वामासाद्यस्तनितसमयेमानयिष्यन्तिसिद्धा
सोत्कम्पानिप्रियसहचरीसम्भ्रमालिङ्गितानि ॥ २३ ॥
उत्पश्यामिद्रुतमपिसखेमत्प्रियार्थैयियासोः
कालक्षेपङ्ककुभसुरभौपर्व्वतेपर्व्वतेते ॥

Annotations.

वनद्विपानांनवतोययास्तनैर्मदान्वितानांस्वनतांमुहुर्मुहुः ।
कपोलदेशाविमलोत्पलप्रभास्सभृङ्गयूथैर्मदवारिभिश्चिताः ॥

Roars the wild Elephant inflamed with love,
And the deep sound reverberates from above;
His ample front like some rich lotus shews,
Where sport the bees, and *fragrant moisture flows.*

44

Or can the Peacock's animated hail,
The bird with lucid eyes, to lure thee fail? 148

शुक्लापाङ्गैस्सजलनयनैःस्वागतीकृत्यकेकाः
प्रत्युद्यातःकथमपिभवान्गन्तुमाशुव्यवस्येत् ॥ २४ ॥

Annotations.

VERSE 147. *Or can the Peacock's animated hail.*] The wild peacock is exceedingly abundant in many parts of *Hindoostan,* and is especially found in marshy places; the habits of this bird are in a great measure aquatic, and the setting in of the rains is the season in which they pair; the peacock is therefore always introduced in the description of cloudy or rainy weather, together with the *Cranes* and *Chatacas,* whom we have already had occasion to notice. Thus in a little poem descriptive of the rainy season, &c. entitled *Ghatacarpara,* (घटकर्पर) the author says, addressing his mistress,

नवाम्बुमत्ताःशिखिनोनदन्तिमेघागमेकुन्दसमानदन्ति ॥

Oh thou whose teeth enamelled vie,
With smiling *Cunda's* pearly ray;
Hear how the Peacock's amorous cry,
Salutes the dark and cloudy day.

And again in one of the *Satacas* or *Centos* of BHARTRI HARI, where he is describing the same season,

शिखिकुलकलकेकारावरम्यावनान्ताः। सुखिनमसुखिनम्वासर्वमुत्कण्ठयन्ति॥

When smiling forests whence the tuneful cries,
Of clustering pea fowls shrill and frequent rise,
Teach tender feelings to each human breast,
And please alike the happy or distressed.

Lo! where awhile the Swans reluctant cower,
Dasárńa's fields await the coming shower:
Then shall their groves diffuse profounder gloom,
And brighter buds the deepening shade illume:
Then shall the ancient tree whose branches wear,
The marks of village reverence and care,
Shake through each leaf, as birds profanely wrest,
The venerend boughs to form the rising nest,

पाण्डुच्छायोपवनवृतयःकेतकैस्सूचिभिन्नै
र्नीडारम्भैर्गृहबलिभुजामाकुलग्रामचैत्याः ॥
त्वय्यासन्नेफलपरिणतिश्यामजम्बूवनान्ता
स्सम्पत्स्यन्तेकतिपयदिनस्थायिहंसादशार्णाः ॥ २५ ॥

Annotations.

VERSE 150. *Dasarna's fields await the coming shower.*] No traces of this name are to be found in modern maps; it is enumerated in Major WILFORD's lists from the *Puranas*, Asiatic Researches, Vol. 8, amongst the countries situated behind the *Vind'hya* mountains, and corresponds according to him with the *Dosarene* of *Ptolemy* and the *Periplus*; *Ptolemy's* map has also a *Dosara* and *Dosaronis Fluvium*, and in the *Pauranic* list of rivers, there is also a *Dosarna* river, which is said to rise from the mountain *Chitracu't'a*. It may possibly correspond at least in part with the modern district of *Cheteesger'h*, as the etymology of both words refers to similar circumstances: *Cheteesger'h* is so named from its being supposed to comprise *Thirty-six forts*, and according to BHARATA, the Commentator on our text, *Dasarna* is derived from *Dasa*, (दश) Ten, and *Rina* (ऋण), a strong hold or DURGA, the Droog of the Peninsula, and thence means the district of the *Ten-citadels*.

VERSE 153. *Then shall the ancient tree, &c.*] A number of trees receive particular veneration from the *Hindus*, as the *Indian* fig, the Holy fig tree, the *Myrobalan* trees, &c. In most villages there is at least one of these which is considered particularly sacred, and is carefully kept and watered by the villagers, is hung occasionally with garlands, and

46

Where royal *Vidiśa* confers renown,
Thy warmest wish shall fruit delightful crown:
There *Vétravati's* stream ambrosial laves,
A gentle bank with mildly murmuring waves,
And there her rippling brow and polished face,
Invite thy smiles, and sue for thy embrace.

तेषान्दिक्षुप्रथितविदिशालक्षणांराजधानी
ङ्गत्वासद्यःफलमतिमहत्कामुकत्वस्यलब्धा ॥
तीरोपान्तस्तनितसुभगम्पास्यसिस्वादुयुक्तम्
सभ्रूभङ्गंमुखमिवपयोवेत्रवत्याश्चलोर्म्मि ॥ २६ ॥

Annotations.

receives the *Pranám* or veneratory inclination of the head, or even offerings and libations. The birds mentioned in the text by the epithet गृहबलिभुज् are the *Vacas* or Cranes; the term signifies, "who eats the food of his female," गृह commonly a *house*, meaning in this compound a *wife*; at the season of pairing it is said, that the female of this bird assists in feeding the male, and the same circumstance is stated with respect to the crow, and the sparrow, whence the same epithet is applied to them also.

Verse 157. *Where royal Vidiśa confers renown.*] *Vidiśa* is described as the capital of the district of *Dasárńa*. It appears to be the modern *Bhilsah* in the province of *Malwa*. It is still a place of some note, and is well known in *India* for the superior quality of the *Tobacco* raised in its vicinity.

Verse 159. The Vétravati is the modern *Betwah;* it rises on the north side of the *Vind'hya* chain, and pursuing a north easterly course of 340 miles, traverses the province of *Malwa,* and the south-west corner of *Allahabad* and falls into the *Jumna* below *Calpee;* in the early part of its course it passes through *Bhilsa* or *Vidiśa.*

Next o'er the lesser hills thy flight suspend,
And growth erect to drooping flowrets lend;
While sweeter fragrance breaths from each recess,
Than rich perfumes the hirelingwanton's dress.

On *Naga Nadi's* banks thy waters shed,
And raise the feeble jasmin's languid head;
Grant for a while thy interposing shroud,
To where those damsels woo the friendly Cloud,

नीचैराख्यङ्गिरिमधिवसेस्तत्रविश्रामहेतो
स्त्वत्सम्पर्कात्पुलकितमिवप्रौढपुष्पैःकदम्बैः ॥
यःपण्यस्त्रीरतिपरिमलोद्गारिभिर्नागराणा
मुद्दामानिप्रथयतिशिलावेश्मभिर्यौवनानि ॥ २७ ॥
विश्रान्तस्सन्व्रजनगनदीतीरजातानिसिञ्च
न्नुद्यानानांनवजलकणैर्यूथिकाजालकानि ॥

Annotations.

VERSE 163. *Next o'er the lesser hills thy flight suspend.*] The term in the text नीचैराख्यंगिरिं is explained by the Commentators, to signify either *the hill named Nichais*; a *mountainous range of little note*; or, *of little elevation*. It is of no great moment but perhaps the latter, which meaning we select, is the most satisfactory.

VERSE 164. *And growth erect to drooping flowrets lend.*] This passage more literally rendered is " that hill which with upright flowers is like the body with its hair on end;" the erection of the hairs of the body is with the *Hindus* constantly supposed to be the effect of pleasure or delight.

VERSE 167. *On Naga Nadi's banks.*] Some of the Commentators notice various readings of the name of this river, which occurs as given in the translation *Naganadi*, (नगनदी) the mountain stream; *Nava Nadi*, (नवनदी) the new river; and *Vananadi*, (वननदी) the

As while the garland's flowery stores they seek,
The scorching sun beams singe the tender cheek,
The ear-hung lotus fades, and vain they chase,
Fatigued, and faint, the drops that dew the face.

What though to northern climes thy journey lay,
Consent to track a shortly devious way;

गण्डस्वेदापनयनरुजाक्लान्तकर्णोत्पलानाम्
छायादानात्क्षणपरिचितःपुष्पलावीमुखानां ॥ २८ ॥
वक्रःपन्थायदपिभवतःप्रस्थितस्योत्तराशां
सौधोत्सङ्गप्रणयविमुखोमाचभूरुज्जयिन्याः ॥

Annotations.

forest river. It is probably one amongst a number of small streams falling from the *Vind'hya* range of hills, and indeed the whole province of *Malwa* abounds in water, so that as is stated in the *Ayeen Acbery*, "you cannot travel two or three *cose*, without meeting with streams of good water, whose banks are shaded by the wild willow and other trees, and decorated with the *hyacinth* and other beautiful and odoriferous flowers." GLADWIN's translation, Vol. 2. I have given the preference to the *Naga Nadi* as above, from finding a river west of the *Betwah*, which we have crossed, named the *Parbatty*, and which rising in the *Vind'hya* chain runs north-west, till it joins another called in ARROWSMITH's map the *Sepra*, and the two together fall into the *Chumbul:* the word *Parbatty* or *Parvatí* means sprung from the mountains, and *Naga Nadi*, as I have mentioned, bears a similar import; so that they possibly are synonimes of the same stream.

VERSE 171. *As while the garland's flowery stores they seek.*] The use of garlands in the decoration of the houses and temples of the *Hindus*, and of flowers in their offerings and festivals, furnishes employment to a particular tribe or cast, the *Málacáras* or wreathe makers; the females of this cast are here alluded to.

Bleached with the withered foliage that the breeze,
Has showered rude from overhanging trees;
To thee she looks for succor to restore,
Her lagging waters, and her leafy shore. 192

Behold the city whose immortal fame,
Glows in *Avanti's* or *Viśála's* name!
Renowned for deeds that worth and love inspire,
And bards to paint them with poetic fire: 196

सौभाग्यन्तेसुभगविरहावस्थयाव्यञ्जयन्ती
कार्श्यंयेनत्यजतिविधिनासत्वयैवोपपाद्यः ॥ ३१ ॥
प्राप्यावन्तीमुदयनकथाकोविदग्रामवृद्धा
न्पूर्वोद्दिष्टामनुसरपुरींश्रीविशालांविशालां ॥

Annotations.

are not acquainted by name; as however it is the nearest river to *Oujein*, it may probably be the same with that now called *Ságurmuttee;* the river having been diminished by the preceding hot weather, the poet compares it to a long single braid of hair, and conformably to the personification of it as a female, he supposes the braid to have been bound in consequence of the absence of the Cloud, after the fashion in which the hair is worn by those women whose husbands are absent: a custom we shall again be called upon to notice.

Verse 192. The synonimes of *Oujein* are thus enumerated in the vocabulary of *Hémachandra.*

उज्जयिनीस्याद्विशालाऽवन्तीपुष्पकरण्डिनी

Ujjayini, Viśálá, Avanti, and *Pushpacarańdiní.*

Verse 195. *Renowned for deeds, &c.*] I have here taken some liberty with the text, the literal translation of which is "famous for the story of Udayana, and the populous

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The fairest portion of celestial birth,
Of INDRA's paradise transferred to earth;
The last reward to acts austerest given;
The only recompense then left to heaven.

स्वल्पीभूतेसुचरितफलेस्वर्गिणाङ्गाङ्गतानां
शेषैःपुण्यैर्हृतमिवदिवःकान्तिमत्खंडमेकम् ॥ ३२ ॥

Annotations.

residence of the learned," the story of UDAYANA, or VATSARA'JA, as he is also named, is thus told concisely, by the Commentators on the poem: PRADYO'TA was a sovereign of *Oujein*, who had a daughter named VA'SAVADATTA', and whom he intended to bestow in marriage upon a king of the name of SANJAYA. In the mean time the princess sees the figure of VATSARA'JA sovereign of *Cusha Dwipa* in a dream, and becomes enamoured of him; she contrives to inform him of her love, and he carries her off from her father and his rival. The same story is alluded to in the *Malati Madhava*, a *Drama* by BHAVABHU'TI, but neither in that nor in the Commentary on the *Mégha Duta*, is mention made of the author, or of the work in which it is related. Mr. COLEBROOKE in his learned Essay on *Sanscrit*, and *Pracrit Prosody*, in the 10th Volume of the Asiatic Researches, has stated that the allusion by BHAVABHU'TI was unsupported by other authority, not having perhaps noticed the similar allusion in this poem. He has also given an abstract of the *Va'savadatta'* of SUBAND'HU; a tale which corresponds in many points with that of UDAYANA as here explained.

VERSE 200. *The only recompense then left to heaven.*] To understand this properly it is necessary to be acquainted with some of the *Hindu* notions regarding a future state. The highest kind of happiness is absorption into the divine essence, or the return of that portion of spirit which is combined with the attributes of humanity, to its original source. This happiness according to the Philosopher is to be attained only by the most perfect abstraction from the world, and freedom from passion even while in a state of terrestrial existence, but there are certain places, which in the popular creed are invested with so much sanctity, as to entitle all who die within their precincts, to final absorption or annihilation; one of these is *Oujein* or *Avanti*, and they are all enumerated in this verse.

Here as the early Zephyrs waft along,
In swelling harmony the woodland song,
They scatter sweetness from the fragrant flower,
That joyful opens to the morning hour; 204

दीर्घीकुर्वन्पटुमदकलङ्कूजितंसारसाना
म्प्रत्यूषेषुस्फुटितकमलामोदमैत्रीकषायः ॥

Annotations.

अयोध्यामथुरामायाकाशीकाञ्चीअवन्तिका । पुरीद्वारवतीचैवसप्तैतामोक्षदायिका ॥

" *Ayod'hyá*, *Mat'hurá*, *Máyá*, *Cási*, *Cánchí*, *Avanticá*, and the city *Dwárávatí*, are the " seven places which grant eternal happiness."

Besides this ultimate felicity the *Hindus* have several minor degrees of happiness, amongst which is the enjoyment of INDRA's *Swerga* or in fact of a MOHUMMEDAN paradise. The degree and duration of the pleasures of this paradise are proportioned to the merits of those admitted to it, and " *they, who have enjoyed this lofty region of* " *Swerga, but whose virtue is exhausted, revisit the habitation of mortals:*" the case now alluded to seems however to be something different from that so described by Sir WM. JONES; it appears by the explanation of the Commentators, that the exhausted pleasures of *Swerga*, had proved insufficient for the recompence of certain acts of austerity, which however were not such as to merit final emancipation; the divine persons had therefore to seek elsewhere for the balance of their reward, and for that purpose they returned to earth bringing with them the fairest portion of *Swerga*, in which they continued to live in the discharge of pious duties, till the whole account was settled, and their liberated spirits were reunited with the great, uniform, and primeval essence. The portion of *Swerga* thus brought to earth was the city *Avanti*, whose superior sanctity and divine privileges are here alluded to, and thus explained by the poet.

VERSE 201. *There as the early Zephyrs waft along.*] So in *Paradise lost*, 4, 641.

Sweet is the breath of morn, her rising sweet,
With charm of earliest birds.

And again in *Samson Agonistes*.

The breath of heaven fresh blowing, pure and sweet,
With day spring born.

With friendly zeal they sport around the maid,
Who early courts their vivifying aid,
And cool from *Sipra's* gelid waves embrace,
Each languid limb, and enervated grace.

Here should thy spirit with thy toils decay,
Rest from the labors of the wearying way,
Round every house the flowery fragrance spreads;
Oe'r every floor the painted footstep treads;

यत्रस्त्रीणांहरतिसुरतग्लानिमङ्गानुकूल
स्सिप्रावातःप्रियतमइवप्रार्थनाचाटुकारः ॥ ३३ ॥
जालोद्गीर्णैरुपचितवपुःकेशसंस्कारधूपै
र्बन्धुप्रीत्याभवनशिखिभिर्दत्तनृत्योपहारः ॥

Annotations.

VERSE 207. The *Sipra* is the river upon the banks of which *Oujein* stands, and which is called *Sipparah* in the maps. In ARROWSMITH however there is another stream with a similar name, the *Sipra*, which appears to be a continuation of the *Sagarmuttee*, considerably to the north-east of *Oujein;* there can be no doubt of the position of the river mentioned by the poet.

VERSE 212. *The painted footstep.*] Staining the soles of the feet with a red color derived from the *Mehndee*, the *Lac*, &c. is a favorite practice of the *Hindu* toilet; it is thus elegantly alluded to in the ode to one of the female personifications of music, the *Ragini* ASAUVEREE.

The rose hath humbly bowed to meet,
With glowing lips her hallowed feet,
And lent them all its bloom.

Hindu odes by JOHN DAVID PATERSON, Esq. published in the new series of GLADWIN'S *Oriental Miscellany*, *Calcutta.*

55

Breathed through each casement, swell the scented air
Soft odors shaken from dishevelled hair;
Pleased on each terrace dancing with delight,
The friendly Peacock hails thy grateful flight:
Delay then, certain in *Ujayin* to find,
All that restores the frame, or cheers the mind.

Hence with new zeal to SIVA homage pay,
The GOD whom earth, and hell, and heaven obey:
The choir who tend his holy fane shall view,
With awe, in thee his neck's celestial blue;

हर्म्येष्वस्याःकुसुमसुरभिष्वध्वखिन्नान्तरात्मा
त्यक्त्वाखेदंललितवनितापादरागाङ्कितेषु ॥ ३४ ॥
भर्तुःकण्ठच्छविरितिगणैस्सादरंवीक्ष्यमाणः
पुण्यंयायास्त्रिभुवनगुरोर्धामचण्डेश्वरस्य ॥

Annotations.

VERSE 219. The Commentators have thought proper in explaining this verse and the preceding, to transpose the order of the explanations; I do not see for what reason, and have therefore conformed to the text.

VERSE 220. *The* GOD *whom earth and heaven, and hell obey.*] Lord of the three worlds is the expression of the original text, the worlds are *Swerga* or heaven, *Patala* or hell, and *Bhúmi* or the earth.

VERSE 222. *With awe in thee the same celestial hue.*] The dark blue of the Cloud is compared to the color of the neck of SIVA, which became of this hue, upon his swallowing the poison produced at the churning of the ocean; the story is thus related in WILKINS's translation, of an episode of the *Mahabhárat*, affixed to his *Bhágavat*

56

Soft through the rustling grove the fragrant gale,
Shall sweets from *Gand'havati's* fount exhale;
Where with rich dust the lotus blossoms teem,
And youthful beauties frolic in stream.

Here, till the sun has vanished in the west,
Till evening brings its sacred ritual, rest;

धूतोद्यानंकुवलयरजोगन्धिभिर्गन्धवत्या
स्तोयक्रीडाविरतयुवतिस्नानतिक्तैर्मरुद्भिः ॥ ३५ ॥
अप्यन्यस्मिन्जलधरमहाकालमासाद्यकाले
स्थातव्यन्तेनयनविषयंयावदभ्येतिभानुः ॥

Annotations.

Gita. " As they continued to churn the ocean more than enough, that deadly poison issued from its bed, burning like a raging fire, whose dreadful fumes in a moment spread throughout the world, confounding the three regions of the universe with its mortal stench, untill SEEV at the word of BRAHMA´ swallowed the fatal drug to save mankind, which remaining in the throat of that sovereign *Dew* of magic form, from that time he was called NEEL-KANT because his throat was stained blue."

VERSE 228. *Till evening brings its sacred ritual rest.*] There are three daily and essential ceremonies performed by the *Brahmans* termed *Sand'hyas,* (सन्ध्या) either from the word *Sand'hi,* (सन्धि) junction, because they take place at the joinings of the day as it were, that is, at dawn, noon, and twilight, or as the term is otherwise derived from (सम्) with, and (ध्यै) to meditate religiously. When the ceremonies of the *Sand'hya* are of a public nature they comprehend the ringing of bells, blowing the *Conch,* beating a tabor &c. and this kind of sound the Cloud is directed by the *Yacsha* to excite as an act of devotion.

Then reap the recompense of holy prayer,
Like drums thy thunders echoing in the air.
They who with burning feet, and aching arms,
With wanton gestures, and emblazoned charms,
In MAHADÉVA's fane the measure tread,
Or wave the gorgeous chowrie o'er his head;
Shall turn on thee the grateful-speaking eye,
Whose glances gleam like bees along the sky,

कुर्वन्सन्ध्यावलिपटहतांशूलिनःश्लाघनीया
मामन्द्राणाम्फलमविकलंलप्स्यसेगर्ज्जितानां ॥ ३६ ॥
पादन्यासक्वणितरसनास्तत्रलीलावधूतै
रत्नच्छायाखचितवलिभिश्चामरैःक्लान्तहस्ताः ॥

Annotations.

VERSE 231. *They who in* SIVA's *fane the measure tread.*] The female attendants upon the idol.

VERSE 234. *The gorgeous Chowrie.*] The *Chowrie* or more properly *Chounri*, (چونري) is a brush of Peacock's feathers, or the tail of a particular kind of Cow, &c. set in a handle of such materials as suit the fancy, or the means of the proprietor; it is used as a fan, or to whisk off flies and other insects, and this piece of attention is always paid by the *Hindus* to the figures of their gods.

VERSE 236. *Whose glances gleam like bees along the sky.*] Although this allusion may be new to *European* imagery, it is just and pleasing; the consequence of the glance is well conveyed by the sting of the bee, while its poetically radiating nature is not unaptly compared to the long flight of a line of these insects: the lengthened light of a glance is familiar to us, for SHAKESPEARE speaks of, "*Eyes streaming through the* "*airy region,*" and the continuous flight of bees was noticed so long back as the time

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As from thy presence, showers benign and sweet,
Cool the parched earth, and soothe their tender feet:
Nay more Bhava'ni shall herself approve,
And pay thy services with looks of love;
When as her Siva's twilight rites begin,
And he would clothe him in the reeking skin,
He deems thy form the sanguinary hide,
And casts his elephant attire aside;

वेश्यास्त्वत्तोनखपदसुखान्प्राप्यवर्षाग्रबिन्दू
नामोक्ष्यन्तित्वयिमधुकरश्रेणिदीर्घान्कटाक्षान् ॥ ३७ ॥
पश्चादुच्चैर्भुजतरुवनंमण्डलेनाभिलीन
स्सान्ध्यन्तेजःप्रतिनवजवापुष्परक्तन्दधानः ॥

Annotations.

of Homer, who describes them as proceeding in branches, a circumstance which his translator Pope has omitted.

Βοτρυδὸν δε πετονται ἐπ ἄνθεσιν εἰαρινοῖσιν

Branching they fly abroad o'er vernal flowers,

Or as in Pope,

Clustring in heaps on heaps the driving bees, &c.

Etymologists might find a resemblance here between the *Greek* (πετονται) and the *Sanscrit* (पतन्ति) *Patanti*, they go, fall, or alight.

Verse 238. *And soothe their tender feet.*] It is to be recollected that these ladies are dancing bare-footed. Divesting the feet of the shoes upon entering an apartment being a mark of reverence or respect exacted by oriental arrogance, and readily paid by oriental servility.

Verse 239. Bhavani *shall herself approve.*] Bhava'ni is one of the many names of the consort of Siva; the reason of her satisfaction, and indeed the whole of this passage, although familiar to a *Hindu* and although much amplified in the translation,

For at his shoulders like a dusky robe,
Mantling impends thy vast and shadowy globe:
Where ample forests, stretched it's skirts below,
Projecting trees like dangling limbs bestow; 218
And vermil roses fiercely blooming shed,
Their rich reflected glow, their blood-resembling red.

न्त्यारम्भेहरपशुपतेरार्द्रनागाजिनेच्छां।
शान्तोद्वेगस्तिमितनयनंदृष्टभक्तिर्भवान्या ॥ ३८ ॥

Annotations.

A,

requires a little explanation to be rendered intelligible to the *English* reader. Siva is supposed to be dancing at the performance of the evening *Sand'hya* and to have assumed as his cloak the bloody skin of an elephant formerly belonging to an *Asur* destroyed by him; as this is no very seemly ornament, Bhavani is delighted to find it supplied by the Cloud which being of a dusky red, through the reflexion of the *China* roses now abundant, and being skirted, as it overhangs a forest, by the projecting branches of trees, resembles the elephant hide in color and it's dangling limbs, as well as in it's bulk, and is mistaken for it by Siva in his religious enthusiasm; the office performed by the Cloud has often been assigned to it in the west, thus Horace Ode 2, Book 1,

Nube candentes humeros amictus,
Augur Apollo.
Or come Apollo versed in fate, and shroud,
Thy shining shoulders with a veiling Cloud.

So Milton in his *Penseroso* speaking of the morning describes it as,

" Kerchiefed in a comely Cloud.

Lee invests sentiments of the mind with a similar garb and has,

For true repentance never comes too late,
As soon as born she makes herself a shroud,
The weeping mantle of a fleecy Cloud.

And a Poet of later day, but of no inferior name has made a very fine use of this figure,

Amidst the darkness palpable that shrouds,
Deep as the touchstone's gloom, the night with clouds, 252
With glittering lines of yellow lightning break,
And frequent trace in heaven the golden streak:

गच्छन्तीनांरमणवसतिंयोषितान्तत्ररात्रौ
रुद्धालोकेनरपतिपथेसूचिभेद्यैस्तमोभिः ॥

Annotations.

Iv'e known her long, of worth most excellent,
But in the day of woe she ever rose,
Upon the mind with added majesty,
As the dark mountain more sublimely towers,
Mantled in Clouds and storm.

Miss Baillie's De Montfort.

The action, the elephant skin, and other attributes of Siva, are well described in a passage cited by Mr. Colebrooke in his Essay on *Sanscrit* prosody, from the *Drama* of Bhavabhu´ti, though there assigned to a form of his consort Durga´.

प्रचलितकरिकृत्तिपर्यन्तचंचन्नखाघातभिन्नेन्दुनिस्यन्दमानामृत
श्च्योतजीवत्कपालावलीमुक्तचण्डाट्टहासत्रसद्भूरिभूतप्रवृत्तस्तुतिः

Which, with the leading member of the sentence, may be thus rendered,

May from thy dance terrific spring success!
The elephant hide that from thy waist depends,
Swings to thy motions, and the whirling claws
Have rent the crescent that adorns thy crest;
From the torn orb immortal *Amrit* falls,
And as the drops celestial trickle down,
They dew thy necklace, and each hollow skull,
Laughs loud with life: attendant spirits yield,
The shout of wonder, and the song of praise.

Verse 251. *Amidst the darkness palpable that shrouds.*] So Milton's celebrated expression,

And through the *palpable obscure* find out,
His uncouth way.

The literal interpretation of the original passage is "the darkness that may be pierced with a needle."

And vain thy struggles to escape her wiles,
Or disappoint those sweetly treacherous smiles, 276
Which glistening *Sapharas* insidious dart,
Bright as the lotus, at thy vanquished heart:

तस्मादस्याःकुमुदविसदान्यर्हसित्वन्नधैर्य्या
न्मोघीकर्त्तुञ्चटुलसफरोद्वर्त्तनप्रेक्षितानि ॥ ४२॥

Annotations.

VERSE 277. *Which glistening Sapharas.*] The *Saphara* is described as a small white glistening fish, which darting rapidly through the water, is not unaptly compared to the twinkling glances of a sparkling eye. Assigning the attributes of female beauty to a stream ceases to be incongruous, when we advert to it's constant personification by the *Hindus;* and it is as philosophical as it is poetical to affiance a river and a Cloud: the smiles of rivers, nay of the ocean itself, have often been distributed by poetical imagination, thus *Lucretius* invoking *Venus* says,

Tibi rident *æquora ponti,*
The ocean waves *laugh* on you.

for his late translator Mr. GOOD is very angry at the conversion of this laugh into a smile, as effected by less daring of his predecessors; MILTON again gives the Ocean nose as well as dimples,

Cheered with the grateful smell old Ocean smiles,

And *Metastasio* in his beautiful ode to *Venus* has,

E i flutti ridono,
Nel mar placati.
The waves now placid play,
And laugh amidst the deep.

All these however as well as our author are far surpassed by DRAYTON in his *Poly-Olbion,* where hill and dale, forest and river, are constantly described with male or female attributes: with respect to the streams he is not satisfied with wedding them to various objects, but fairly subjects them to the pains of parturition; the instances are frequent, but we may be content with the following, especially as it is explained and defended by his very learned illustrator.

What breast so firm unmoved by female charms?
Not thine my friend; for now her waving arms,
O'erhanging *Bayas*, in thy grasp enclosed,
Rent her cœrulean vest, and charms exposed,
Prove how successfully she tempts delay,
And wins thee loitering from the lengthening way.

तस्याःकिञ्चित्करधृतमिवप्राप्तवानीरशाखं
हृत्वानीलंसलिलवसनम्मुक्तरोधोनितम्बम् ॥
प्रस्थानन्तेकथमपिसखेलम्बमानस्यभावि
ज्ञातास्वादःपुलिनजघनाङ्कोविहातुंसमर्थः ॥ ४३ ॥

Annotations.

When *Pool*, quoth she, was young, a lusty sea-born lass,
Great Albion to this nymph an earnest suitor was,
And bare himself so well, and so in favor came,
That he in little time upon this lovely dame,
Begot three maiden isles his darlings and delight.

"As *Albion* (son of Neptune), from whom that first name of this *Britain* was supposed, is well fitted to the fruitful bed of this *Pool*, thus personated as a sea nymph, the plain truth (as words may certify your eyes saving all impropriety of object) is that in the *Pool* are seated three isles *Bruntsey*, *Fursey* and *St. Helen's*, in situation and magnitude as I name them, nor is the fiction of begetting the isles improper seeing *Greek* antiquities tell us of divers in the *Mediterranean*, and the *Archipelagus*, as *Rhodes*, *Delus*, *Hiera*, the *Echinades* and others which have been as it were brought forth out of the salt womb of Amphitrite." Selden's illustrations.

Verse 281 *O'erhanging Bayas.*] The *Vetasa*, (वेतस) or *Bayas*, is a kind of reed growing near brooks. I am not aware if the botanists have yet assigned it any scientific name: the translation of the whole of this passage is not very literal.

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Thence satiate lead along the gentle breeze,
That bows the lofty summits of the trees,
And pure with fragrance that the earth in flowers,
Repays profuse to fertilizing showers; 288
Vocal with sounds the elephants excite,
To *Dévagiri* wings its welcome flight:

त्वन्निस्स्यन्दोच्छ्वसितवसुधागन्धसम्पर्कपुण्य
स्स्रोतोरन्ध्रध्वनितस्सुभगन्दन्तिभिःपीयमानः ॥
नीचैर्व्वास्यत्युपजिगमिषोर्द्देवपूर्व्वङ्गिरिन्ते
शीतोवायुःपरिणमयिताकाननोडुम्बराणाम् ॥ ४४ ॥

Annotations.

VERSE 286. *That bows the lofty summits of the trees.*] So SHAKESPEARE.

————As the wind,
That by the top doth take the mountain pine,
And make him stoop to the vale. *Cymbeline.*

VERSE 287. *That the earth in flowers, &c.*] Thus in Sir PHILIP SYDNEY'S "Remedie "for love."

And sweet as after gentle showers,
The breath is of some thousand flowers.

VERSE 290. *Dévagiri* is the *mountain of the deity*, and may perhaps be the same with a place called in the map *Dewagur*, situated south of the *Chumbul*, in the centre of the province of *Malwa*, and precisely in the line of the Cloud's progress, which as we shall hereafter find has been continued nearly due north from *Oujein*. This hill is the scite of a temple of CARTICÉYA, which as well as that of SIVA described above, we must suppose to have enjoyed in the days of antiquity considerable reputation, or they would not have been so particularly specified in the poem.

66

There change thy form, and showering roses shed,
Bathed in the dews of heaven, on SCANDA's head; 292
Son of the Crescent's God, whom holy ire,
Called from the flame of all devouring fire,
To snatch the Lord of *Swerga* from despair,
And timely save the trembling hosts of air. 296

तत्रस्कन्दन्नियतवसतिम्पुष्पमेघीकृतात्मा
पुष्पासारैस्स्नपयतुभवान्व्योमगङ्गाजलार्द्रैः ॥
रक्षाहेतोर्नवशशिभृतावासवीनाञ्चमूना
मत्यादित्यंहुतवहमुखेसम्भृतन्तद्धितेजः ॥ ४५ ॥

Annotations.

VERSE 291. *Then change thy form, and showering roses shed.*] The Cloud as the Commentators say is directed to fall in flowers, because it can take what shape it pleases; we generally understand a poet much better than we comprehend his learned and laborious annotators: raining flowers, or by authority, roses, is a common event in *English* poetry. Thus THOMPSON in the opening of his *Spring*.

> Veiled in a shower,
> Of shadowing roses on our plains descend.

And MILTON, rather more intelligibly,

> The flowery roof,
> Showered roses.

VERSE 292. *Bathed in the dews of heaven.*] "Moistened with the waters of the *Mandacini*," the celestial *Ganges*. SCANDA, or CARTICEYA, is the son of SIVA and PARVATI and the Mars of *Hindu* mythology; there are various legends respecting his birth one of which is presently noticed by the poet.

VERSE 293. Several instances of the solitary production of offspring, occur in the *Hindu* as well as in the *Grecian* mythology. Thus as PALLAS sprang from the brow of JUPITER, we have SCANDA generated solely by the deity SIVA; GUNGA

Next bid thy thunders o'er the mountain float,
And echoing caves repeat the pealing note;
Fit music for the bird whose lucid eye,
Gleams like the horned beauty of the sky,
Whose moulting plumes to love maternal dear,
Lend brilliant pendants to BHAVÁNI's ear.

ज्योतिर्लेखावलयिगलितंयस्यवर्हम्भवानी
पुत्रप्रेम्णाकुवलयदलप्रापिकर्णेकरोति ॥
धौतापाङ्गंहरशशिरुचापाययेस्तम्मयूर
म्पश्चादद्रिग्रहणगुरुभिर्गर्जितैर्नर्तयेथाः ॥ ४६ ॥

Annotations.

springs from the head of the same deity, and GANE'SA is the self-born son of the goddess PARVATÍ: the miraculous birth of the warrior deity SCANDA, was for the purpose of destroying TARACA an *Asur* or demon, who by the performance of continued and severe austerities had acquired powers formidable to the gods: the eccentric genius of SOUTHEY, has rendered it unnecessary, by his last poem, *the Curse of Kehàma*, for me to explain the nature, or results of these acts of devotion: the germ of SCANDA was cast by SIVA into the flame of AGNI, the god of fire, who being unable to sustain the encreasing burthen, transferred it to the goddess GUNGA; she accordingly was delivered of the deity SCANDA, who was afterwards received and reared amongst thickets of the *S'ara* reed, (*Saccharum Sara*) by the six daughters of a king named CRITICA, or according to other legends by the wives of seven great *Rishis* or Saints; in either case they form in astronomy the asterism of the *Pleiades:* upon his coming to maturity SCANDA encountered and killed the demon, who had filled the region of INDRA with dismay,

Emissumque imâ de sede Typhoëa terrâ,
Cœlitibus, fecisse metum.

To him whose youth in *S'ara* thickets strayed,
Reared by the nymphs, thy adoration paid,
Resume thy road, and to the world proclaim,
The glorious tale of RANTIDÉVA's fame,
Sprung from the blood of countless oxen shed,
And a fair river through the regions spread.

आराध्यैनंशरवनभवन्देवमुल्लङ्घिताध्वा
सिद्धद्वन्द्वैर्ज्जलकणभयाद्वीणिभिर्मुक्तमार्गः ॥
व्यालम्बेथास्सुरभितनयालम्भजाम्मानयिष्यन्
स्रोतोमूर्त्त्याभुविपरिणतांरन्तिदेवस्यकीर्त्तिम् ॥ ४७ ॥

Annotations.

Celestial hostilities and,

> " Things to our thought,
> " So unimaginable as hate in heaven,
> " And war so near the place of god in bliss,"

Form one of the many analogies between *Greek* and *Hindu* faith.

VERES 301, &c. *Whose moulting plumes to love maternal dear.*] SCANDA or CARTICEYA is represented mounted upon a Peacock, and BHAVA'NI we have already seen is the wife of SIVA, and half mother to this deity; we have also noticed the frequency of the allusion to the delight the Peacock is supposed to feel upon the appearance of cloudy, and rainy weather.

VERSE 306. RANTIDÉVA is the name of a king of the *Chandrabans* or family of the moon: from his performance of the *Gomé'd'ha*, (गोमेधा) or sacrifice of the cow, which is prohibited in the present period of the world, he must belong to one of the preceding *Yugs* or ages: I find in Sir WM. JONES's lists, (see his Chronology of the *Hindus*, Asiatic Researches Vol. 2), the eighteenth name in the line of the moon, in the second age, is RANTINA'VA, and as that is the only name resembling the appellation in our text, it is perhaps a corruption or error for RANTIDÉVA.

VERSE 307. *Sprung from the blood of countless oxen shed.*] The sacrifice of the

Each lute armed spirit from thy path retires,
Lest drops ungenial damp the tuneful wires;
Celestial couples bending from the skies,
Turn on thy distant course their downward eyes,

त्वय्यादातुं जलमवनते शार्ङ्गिणो वर्णचौरे
तस्याः सिन्धोः पृथुमपि तनुं दूरभावात्प्रवाहम् ॥

Annotations.

horse or of the cow, the गोमेधा or अश्वमेधा appears to have been common in the earliest periods of the *Hindu* ritual; It has been conceived that the sacrifice was not real but typical, and that the form of sacrificing only was performed upon the victim, after which it was set at liberty: the text of this passage however is unfavorable to such a notion, as the metamorphosis of the blood of the kine into a river, certainly implies that blood was diffused. The expression of the original literally rendered is, "sprung from the blood of the daughters of SURIBHI." that is, kine; SURIBHI being a celebrated cow produced at the churning of the ocean, and famed for granting to her votaries whatever they desired. "Daughter of SURIBHI" is an expression of common occurrence to denote the cow.

VERSE 308. *And a fair river through the regions spread.*] The name of this river is not mentioned in the text of the poem, but is said by the Commentators to be the *Charmanvati*, and such a name occurs in Major WILFORD's lists from the *Puránas*, amongst those streams which seem to arise from the north-west portion of the *Vind'hya* mountains: the modern appellation of the *Charmanvati* is generally conceived to be the *Chumbul* which corresponds with it in source and situation, and which as it must have been traversed by the Cloud in it's northerly course, would most probably have been described by the poet. It may be curious to trace the change of *Charmanvati* into *Chumbul*, which seems very practicable notwithstanding their present dissimilarity. *Tavernier* describing the route from *Surat* to *Agra* by way of *Brampore*, calls this river the *Chammelnadi;* the possessive termination *Vati* (वती) having been confounded with *Nadi* (नदी) a river; *Chammelnadi* is therefore the *Chammel* river: again the addition *Nadi*, being regarded as superfluous it has been dropped altogether, and we have the *Chammel* or *Chambel;* the word *Chammel* may readily be deduced from *Charman* as in the

And watch thee lessening in thy long descent:
To rob the river's scanty stores intent;
As clothed in sacred darkness not thine own,
Thine is the azure of the costly stone; 316
A central sapphire, in the loosened girth,
Of scattering pearls, that strung the blooming earth.

The streamlet traversed, to the eager sight,
Of *Dásapura's* fair impart delight; 320
Welcomed with looks that sparkling eyes bestow,
Whose arching brows like graceful creepers glow,

प्रेक्षिष्यन्तेगगनगतयोनूनमावर्ज्यदृष्टी
रेकम्मुक्तागुणमिवभुवःस्थूलमध्येन्द्रनीलम् ॥ ४८ ॥
तामुत्तीर्य्यव्रजपरिचितभ्रूलताविभ्रमाणाम्
पक्ष्मोत्क्षेपादुपरिविलसत्कृष्णसारप्रभाणाम् ॥

Annotations.

dialects of *Hindoostan*, the letters N. and L. are constantly interchangeable, and careless pronounciation may easily convert *Charmel* into *Chammel*, or *Chambel*.

Verse 310. These two lines occur a little earlier in the *Sanscrit*, but as they seemed more connected with the two following, and to be rather awkward in their original position, they have been introduced here.

Verse 315. *In sacred darkness not thine own.*] Being of the same dark blue color as Crishńa; a hue the poet charges the Cloud with having stolen.

Verse 317. *A central sapphire, &c.*] This comparison when understood is happily imagined, but to understand it, we must suppose ourselves *above* the Cloud, and to be looking obliquely downwards upon its dark body, as shining drops of rain form a continuous line on either side of it, and connect it with the earth.

Verse 320. *Dasápura* according to its etymology should mean a district; that of

Whose upturned lashes, to thy lofty way,
The pearly ball, and pupil dark display;
Such contrast as the lovely *Cunda* shews,
When the black bee sits pleased amidst her snows.

Hence to the land of BRAHMA's favored sons,
O'er *Curu's* fatal field thy journey runs;
With deepest glooms hang o'er the deadly plain,
Dewed with the blood of mighty warriors slain;

कुन्दक्षेपानुगमधुकरश्रीयुषामात्मबिम्बम्
पात्रीकुर्वन्दशपुरवधूनेत्रकौतूहलानाम् ॥ ४९ ॥
ब्रह्मावर्त्तञ्जनपदमधश्छायया गाहमानः
क्षेत्रं क्षत्रप्रधनपिशुनं कौरवन्तद्भजेथाः ॥

Annotations.

the *ten cities;* it is said however by the Commentators to be the name of a city, and by one of them, MALLINÁ'T'H, to be that of the city of RANTIDÉVA: if he is correct it may possibly be the modern *Rintimpore* or *Rantampore*, especially as that town, lying a little to the north of the *Chumbul*, and in the line from *Oujein* to *Tahnesar*, is consequently in the course of the Cloud's progress, and the probable position of *Dasapura.*

VERSE 325. *Such contrast as the lovely Cunda shews.*] The *Cunda (Jasminum pubescens)* bears a beautiful white flower, and the large black bee being seated in the centre of its cup, they afford a very delicate and truly poetical resemblance to the dark *Iris*, and white ball of a full black eye.

VERSE 327. *Hence to the land of* BRAHMÁ'S *favored sons.*] *Brahmávarta* (ब्रह्मावर्त्त) is the abode of BRAHMÁ or the holy land of the *Hindus*, it is thus described by *Menu.* 2, 17.

सरस्वतीदृषद्वत्योर्देवनद्योर्यदन्तरम् । तन्देवनिर्मितन्देशम्ब्रह्मावर्त्तम्प्रचक्षते ॥

" Between the two divine rivers *Saraswati* and *Drishadwati*, lies the tract of land which the sages have named *Brahmáverta*, because it was frequented by the Gods."

VERSE 328. *Curu-Cshétra* (कुरुक्षेत्र) *the field of the Curus*, is the scene of the cele-

There ARJUN's wrath opposing armies felt,
And countless arrows strong *Gándíva* dealt, 332
Thick as thy drops, that in the pelting shower,
Incessant hurtle round the shrinking flower.

राजन्यानांसितशरशतैर्यत्रगाण्डीवधन्वा
धारापातैस्त्वमिवकमलान्यभ्यषिञ्चन्मुखानि ॥ ५० ॥

Annotations.

brated battle between them and the PANDUS, which forms the subject of the *Mahá'b'hárata*; it lies a little to the south-east of *Tahnesar*, and is still a place of note and pilgrimage. It is not far from *Panniput*, the seat of another celebrated engagement, that between the assembled princes of *Hindoostan*, and the combined strength of the *Mahrattas*. This part of the country indeed presenting few obstacles to the movement of large armies, has in every period of the history of *Hindoostan* been the theatre of contention.

VERSE 331. ARJUN was the friend and pupil of CRISHN'A, and the third of the PANDAVA princes. He has been long ago introduced to *European* readers, especially in Mr. WILKINS's masterly translation of the *B'hágavat Gita*, and appears in the opening of that philosophical poem, in a very amiable light.

अहोबतमहत्पापंकर्तुंव्यवसितावयं। यद्राज्यसुखलोभेनहन्तुंस्वजनमुद्यताः॥ ४४ ॥
यदिमामप्रतीकारमशस्त्रंशस्त्रपाणयः। धार्तराष्ट्रारणेहन्युस्तन्मेक्षेमतरंभवेत् ॥ ४५ ॥

"Alas! that for the lust of the enjoyments of dominion, we stand here ready to murder "the kindred of our own blood; I would rather patiently suffer that the sons of DHRITA-"RASTRA, with their weapons in their hands, should come upon me and unopposed, kill "me unguarded in the field."

VERSE 332. As the horses and swords of Chivalry received particular names, so the weapons of the *Hindu* knights have been similarly honored; *Gándíva* is the bow of ARJUN.

VERSE 333. *Thick as thy drops that in the pelting shower.*] This verse has abundant analogies in western composition; thus, in *Lucretius*,

Lucida tela diei.

The lucid arrows of the day.

O'er *Saraswati's* waters wing your course,
And inward prove their purifying force;
Most holy, since oppressed with heaviest grief,
The ploughshare's mighty Lord, here sought relief;
From kindred strife, and RÉVATI withdrew,
And to these banks, and holy musing flew.

हित्वाहालामभिमतरसांरेवतीलोचनाङ्का
न्बन्धुप्रीत्यासमरविमुखोलाङ्गलीयास्सिषेवे ॥
कृत्वातासामभिगममपांसौम्यसारस्वतीना
मन्तःशुद्धस्त्वमपिभवितावर्णमात्रेणकृष्णः ॥ ५१ ॥

Annotations.

The "sharp sleet of arrowy shower," of MILTON, and its imitation by GRAY,

> Iron sleet of arrowy shower,
> Hurtles in the dusky air.

Are passages well known.

VERSE 335. The *Saraswati*, or as it is corruptedly called, the *Sarsooty*, falls from the southern portion of the *Himálaya* mountains, and runs into the great desart where the maps lose it. It flows a little to the nor-west of *Curucshétra*, and though rather out of the line of the Cloud's progress, not sufficiently so to prevent the introduction into the poem of a stream so celebrated, and so holy.

VERSE 331. We have here the reason why the waters of the *Saraswati* are objects of religious veneration: BALARA'MA is the elder brother of CRISHNA, he is called (लाङ्गलीय) LA'NGALÍYA, (हलभृत्) HALABHRIT, &c. from his being armed with a ploughshare, which he is said to have employed as *Bills* were formerly used, for pulling his enemies down from their horses, &c. which enabled him then to dispatch them with his club: although CRISHN'A took an active part in the warfare between the *Curus* and *Pandus*, BALARA'MA refused to join either party, and retired into voluntary seclusion, filled with grief at the nature of the contest, deserting even according to CALIDA'SA, the *inebriating eyes of his wife*.

VERSE 339. RE'VATI is the wife of BALARAMA; see the preceding note.

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Thy journey next o'er *Canac'hala* bends,
Where JA'HNU's daughter from the hills descends,

तस्माद्गच्छेरनुकनखलं शैलराजावतीर्णां
जह्नोः कन्यां सगरतनयःस्वर्गसोपानपङ्क्तिम्॥

Annotations.

VERSE 341. The name is CALAC'HALA in the original but it more properly is as given above; the meaning of the word agreeably to a forced etymology, is thus explained in the *Gungádwára Mahátmya* section of the *Scanda Purána*,

खलः को नात्र मुक्तिं वै भजते तत्र मज्जनात्। अतः कनखलं तीर्थं नाम्ना चक्रुर्मुनीश्वराः॥

" *What* man (कः) so *wicked*, (खल) as *not* to obtain, (न) future happiness from bathing " there, thence the holy sages have called this *Tirtha* by the name of *Canac'hala.*"
It also occurs in this passage of the *Heri Vans'a* portion of the *Mahab'harat*,

गङ्गाद्वारं कनखलं सोमो वै यत्र संस्थितः॥

" *Gangádwára*, *Canac'hala*, and where the moon impends."

And in both instances is applied to the place where the *Ganges* descends into the low ground of *Hindoostan*. The name is still retained as appears from the testimony of an impartial witness, Lieut. WEBB, in his survey of the sources of the *Ganges*, a survey which has essentially improved the geography of those regions; " the party arrived at *Haridwára* and encamped at the village of *Canac'hala*," *(Kank'hal)* on the west bank of the *Ganges*, at the distance of about two miles from the fair." Asiatic Researches 11, 449.

VERSE 342. *Where* JA'HNU's *daughter from the hills descends.*] JA'HNU's daughter is GUNGA' or *the Ganges*, which river " after forcing its way through an extensive tract " of mountainous country here first enters on the plains." It is rather extraordinary that CALIDA'SA should have omitted the name of *Haridwára (Hurdwár)*, and preferred *Canac'hala;* especially as the former occurs in the *Puranas*, in the *Scanda Purana* as mentioned in the note, page 450, Vol. 11. of the Researches, and in this passage from the *Matsya Purána* cited in the *Purána Sarvaswa.*

सर्वत्र सुलभा गङ्गा त्रिषु स्थानेषु दुर्लभा। हरिद्वारे प्रयागे च गङ्गासागरसंगमे॥

" The *Ganges* is every where easy of access except in three places, *Haridwára, Prayága,* " and her junction with the sea." JA'HNU is the name of a sage who upon being disturbed in his devotions by the passage of the river, drank up its waters. Upon relenting

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Whose lengthening stream, to SÁGARS virtue given,
Conducts his numerous progeny to heaven;
She who with smilling waves disportive strayed,
Through SAMBHU's locks, and with his tresses played;
Unheeding as she flowed delighted down,
The gathering storm of GOURI's jealous frown.

गौरीवक्त्रभ्रुकुटिरचनांयाविहस्यैवफेनैः
शम्भोःकेशग्रहणमकरोदिन्दुलग्नोर्मिहस्ता ॥ ५२ ॥

Annotations.

however, he allowed the stream to re-issue from his *ear*, and the affinity of GUNGÁ to the saint arises from this second birth.

VERSE 343. *To* SAGAR's *virtue given.*] The *Ganges* according to the legend was brought from heaven, by the religious rites of BHAGIRAT'HA the great grandson of SÁGAR, who as well as that king had engaged in a long series of acts of austerity, for the purpose of procuring the descent of the river to wash the ashes of SAGAR's 60,000 sons; the youths had been reduced to this state, by the indignation of CAPILA, a saint, whose devotions they had disturbed in their eager quest of the horse, that was to be the victim of an *As'wamédha* by their father; their misfortunes did not however cease with their existence, as their admission to *Swerga* depended according to the instructions of GARUDA, upon the use of the water of the *Ganges* in the administration of their funeral rites. At this period the *Ganges* watered the plains of heaven alone, and it was no easy undertaking to induce her to resign those for an humble and earthly course. SAGAR, his son ANSUMAN, and grandson DWILIPA, died without being able to effect the descent of the heavenly stream, but his great grandson BHAGIRAT'HA was more fortunate, and his long continued austerities were rewarded by the fall of the *Ganges*, the bathing of the ashes of his ancestors with the holy water, and the establishment of them in the enjoyments of *Swerga:* the whole story is told in the first Book of the *Ramáyana*, from the 32d, to the 35th, section; see the *Ramáyana* with translation, by the worthy and indefatigable missionaries, Messrs. CAREY and MARSHMAN.

VERSE 345. *She who with smiling waves disportive strayed,*] The earth being unable

Should her clear current tempt thy thirsty lip,
And thou inclining bend the stream to sip,
Thy form like Indra's Elephant displayed,
Shall clothe the crystal waves with deepest shade, 352
With sacred glooms the darkening waves shall glide,
As where the *Jumna* mixes with the tide.

तस्याःपातुंसुरगजइवव्योम्निपूर्व्वार्द्धलम्बी
त्वञ्चेदच्छस्फटिकविशदन्तर्कयेस्तिर्य्यगम्भः ॥
संसर्पन्त्यास्सपदिभवतःस्रोतसिच्छाययासौ
स्यादस्थानोपगतयमुनासङ्गमेनाभिरामा ॥ ५३ ॥

Annotations.

to bear the sudden descent of so great a river as the *Ganges*, Siva was induced at the intercession of Bhagirat'ha, to interpose his sacred head: accordingly Gunga first alighted on the head of the deity and remained for a considerable period wandering amongst the tresses of his long and entangled hair, to the extreme jealousy and displeasure, according to Calidasa, of the Goddess Gouri or Parvati, Siva's consort.

Verse 351. *Thy form like* Indra's *Elephant.*] We have already noticed that presiding deities are attached to the various points of the compass, and that each of these deities is furnished with a male and female Elephant; amongst these the most distinguished is Airávata; the Elephant of Indra in his capacity of *Regent* of the east.

Verse 354. *As where the Jumna mingles with the tide.*] The waters of the *Jumna* or *Yamuna* are described as much darker than those of the *Ganges* at the point of their confluence, from the circumstances of the stream being less shallow and less discolored with clay or sand: occasionally indeed the waters of the *Ganges* there are so white from the diffusion of earthy particles, that according to the creed of the natives, the river flows with milk. The confluence of rivers always forms a sacred spot in *India*, but the meeting of the *Ganges* and *Jumna*, at *Prayaga* or *Allahabad*, from the sanctity of both the currents, and from the supposed subterraneous addition of the *Saraswati*, is a place of distinguished holiness.

As SIVA'S *Bull* upon his sacred neck,
Amidst his ermine, owns some sable speck,
So shall thy shade upon the mountain show,
Whose sides are silvered with eternal snow;
Where GUNGA leads her purifying waves,
And the Musk Deer spring frequent from the caves.

From writhing boughs should forest flames arise,
Whose breath the air, and brand the *Yac* supplies,

आसीनानांसुरभितशिलन्नाभिगन्धैर्मृगाणा
न्तस्याएवप्रभवमचलम्प्राप्यगौरन्तुषारैः ॥
वक्ष्यस्यध्वश्रमविनयनेतस्यशृङ्गेनिषस्स
श्शोभांशुभ्रत्रिनयनवृषोत्खातपङ्कोपमेयाम् ॥ ५४ ॥
तञ्चेद्वायौसरतिसरलस्कन्धसङ्घट्टजन्मा
बाधेतोल्काक्षपितचमरीबालभारोदवाग्निः ॥

Annotations.

VERSE 355. *As* SIVA'S *Bull upon his sacred neck.*] The Bull is the vehicle of SIVA, and the animal of the God is always painted of a milk white color.

VERSE 360. *And the Musk Deer spring frequent from the caves.*] This animal is what is called the *Thibet Musk* "but its favorite residence is among the lofty *Himalley* "*(Himálaya)* mountains, which divide *Tartary* from *Hindoostan*." See the best account of the Musk Deer yet published, in GLADWIN'S Oriental Miscellany, *Calcutta* 1798, accompanied with accurate drawings by Mr. HOME of the figure, teeth, hoofs, &c.

VERSE 361. *Should forest flames arise.*] The conflagration of the woods in *India*, is of frequent occurrence, and the causes of it are here described by the poet. The intertwining branches of the *Saral*, *(Pinus longifolia)* of the Bambu, and other trees, being set in motion by the wind, their mutual friction engenders flame; this

Instant afford the aid 'tis thine to lend,
And with a thousand friendly streams descend; 364
For still on earth prosperity proceeds,
From acts of love, and charitable deeds.

अर्हस्येनंशमयितुमलंवारिधारासहस्रै
रापन्नार्त्तिप्रशमनफलाःसम्पदोह्युत्तमानाम् ॥ ५५ ॥

Annotations.

spread abroad by the air, and according to the Poet by the thick tails of the *Yac* of *Tartary* or *Bos Grunniens* (from which *Chowries* are made), readily communicates to the surrounding foliage, dried up by the heat of the sun and exceedingly inflammable; the burning of a forest is so well described in the *Rĭtu Sanhára* that I cannot avoid citing the passage although its length perhaps requires an apology.

पटुतरवनदाहात्प्लुष्टशस्पप्ररोहाः । परुषपवनवेगात्क्षिप्तसंशुष्कपर्णाः ॥
दिनकरपरितापात्क्षीणतोयाःसमन्तात् । विदधतिभयमुच्चैरीक्ष्यमानावनान्ताः ॥ २२ ॥
विकचनवकुसुम्भस्वच्छसिन्दूरभासा । परुषपवनवेगोद्धूतवेगेनतूर्णं ॥
तरुविटपलताग्रालिङ्गनव्याकुलेन । दिशिदिशिपरिदग्धाभूमयःपावकेन ॥ २३ ॥
ध्वनतिपवनविद्धःपर्वतानांदरीषु । स्फुटतिपटुनिनादःशुष्कवंशस्थलीषु ॥
प्रसरतितृणमध्येलब्धवृद्धिःक्षणेन । क्षपयतिमृगवर्गंप्रान्तलग्नोदवाग्निः ॥ २४ ॥
बहुतरइवजातःशाल्मलीनांवनेषु । स्फुरतिकनकगौरःकोटरेषुद्रुमाणां ॥
परिणतदलशाखादुत्पतन्प्रांशुवृक्षात् । भ्रमतिपवनधूतःसर्वतोऽग्निर्वनान्ते ॥ २६ ॥

Which omitting a few repetitions and excrescences may be thus translated:

The forest flames; the foliage sear and dry,
Bursts in a blaze beneath the torrid sky;
Fanned by the gale the fires resplendent grow,
Brighter than blooming *Safflower's* vermil glow,

Shame is the fruit of actions indiscreet,
And vain presumption ends but in defeat;
So shall the *S'arabhas* who thee oppose,
Themselves to pain, and infamy expose;
When round their heads, amidst the lowering sky,
White as a brilliant smile, thy hail stones fly.

येत्वांमुक्तध्वनिमसहनाःस्वाङ्गभङ्गायतस्मिन्
दर्पोत्सेकादुपरिशरभालङ्घयिष्यन्त्यलंघ्यम् ॥
तान्कुर्वीथास्तुमुलकरकावृष्टिहासावकीर्णा
न्केवानस्युःपरिभवपदंनिष्फलारम्भयत्नाः ॥ ५६ ॥

Annotations.

Brighter than *Minium's* fierceness, as they wind
Around the branch, or shoot athwart the rind,
Play through the leaves, along the trunk ascend,
And o'er the top in tapering radiance end:
The crackling *Bambu* rushing flames surround,
Roar through the rocks, and through the caves resound;
The dry blade full to their rage supplies,
And instant flame along the herbage flies;
Like palest gold the towering ray aspires,
And wafting gusts diffuse the wasting fires,
Wide fly the sparks, the burning branches fall,
And one relentless blaze envelops all.

VERSE 369. The *S'arab'ha* is a fabulous animal described as possessing eight legs, and of a fierce untractable nature; it is supposed to haunt these mountains especially.

VERSE 372. *White as a brilliant smile.*] It is remarkable that a laugh or smile, is always compared to objects of a white color by *Hindu* writers.

80

Next to the mountain with the foot imprest,
Of him who wears the crescent for his crest,
Devoutly pass, and with religious glow,
Around the spot in pious circles go: 376

तत्रव्यक्तंदृषदिचरणन्यासमर्द्धेन्दुमौले
शश्वत्सिद्धैरुपचितबलिम्भक्तिनम्रःपरीयाः ॥

Annotations.

VERSE 373. *Next to the mountain with the foot imprest.*] The fancied or artificial print of some saint or deity, on hills or detached stones, is a common occurrence in the creeds of the east; the idea is not confined to the inhabitants of *Hindoostan*, but is asserted similarly by those of *Nepal*, *Ceylon*, and *Ava*, as may be seen in TURNER's journey to *Nepal*, SYMES's Embassy to *Ava*, &c. The *Mussulmans* also have the same notion with respect to many of the Prophets, for they believe that the marks of ADAM's feet remain on a mountain in the centre of *Ceylon*, and that those of ABRAHAM were impressed upon a stone which was formerly at *Mecca*, and which he had used as a temporary scaffold in constructing the upper part of the primary *Caaba*: a number of similar stories may be found in *Mirkhond*, and other *Mohummedan* authors. The *Himalaya* mountains are the scene of most of SIVA's adventures, his religious abstraction, his love, marriage, &c. and the place here mentioned may have some connexion with the *Ghát*, and neighbouring hill at *Haridwára*, mentioned in Capt. RAPER's account of the survey of the *Ganges*, by the name of *Haraca Pairi, the foot of* HARA or SIVA.

VERSE 376. *Around the spot in pious circles go.*] Circumambulating a venerable object, or person, is a ususal mark of profound respect; thus in *Sacontala*, CANNA thus addresses his foster daughter on the eve of her departure,

वत्सेइतःसद्योहुताग्नीन्प्रदक्षिणीकुरुष्व ।

" My best beloved come and walk with me round the sacrificial fire."

And again in the *Ramayana* we have the same ceremony described thus;

जनकस्यवचःश्रुत्वापाणीन्पाणिभिरस्पृशन् । चत्वारस्तेचतुर्णांवशिष्ठस्यमतेस्थिताः ॥
अग्निंप्रदक्षिणंकृत्वावेदिंराजानमेवच । ऋषींश्चापिमहात्मानःसहभार्यारघूद्वहाः ॥

For there have Saints the sacred altar raised,
And there eternal offerings have blazed;
And blest the faithful worshippers, for they,
The stain of sin, with life shall cast away: 380
And after death a glad admittance gain,
To SIVA's glorious, and immortal train:

Here wake the chorus: bid the thunder's sound,
Deep and reiterated roll around, 384
Loud as a hundred drums; while softer strains,
The swelling gale breathes sweetly through the canes;

यस्मिन्दृष्टेकरणविगमादूर्द्धमुद्धूतपापाः
कल्पन्तेऽस्यस्थिरगणपदप्राप्तयेश्रद्दधानाः ॥ ५७ ॥
शब्दायन्तेमधुरमनिलैःकीचकाःपूर्य्यमाणाः
संरक्ताभिस्त्रिपुरविजयोगीयतेकिन्नरीभिः ॥

Annotations.

"Hearing the words of JANAKA the four supporters of RAGHU's race previously placed "according to the direction of VASHIS'THA, took the hands of the four damsels within "their's, and with their spouses circumambulated the fire, the altar, the king, and the "sages." *Ramayana* with translation, 1, 60, 37.

VERSE 380. *The swelling gale breathes sweetly through the canes.*] The whistling of the wind in the hollow reeds, or *Bambus*, may easily be conceived to afford the music of the pipe or flute, of which it was the origin if we may believe LUCRETIUS.

Et Zephyri cava per calamorum sibila primum,
Agrestes docuere cavas inflare cicutas.
And Zephyr whistling through the hollow reeds,
Taught the first swains the hollow reeds to sound.

GOOD's translation.

82

And from the lovely songsters of the skies,
Hymns to the victor of TRIPURA rise.

Thence to the snow clad hills thy course direct,
And *Crouncha's* celebrated pass select;
That pass the swans in annual flight explore:
And erst a Hero's mighty arrows tore.

निर्ह्रादीतेमुरजइवचेत्कन्दरेषुध्वनिःस्यात्
सङ्गीतार्थोननुपशुपतेस्तत्रभावीसमग्रः ॥ ५८ ॥
प्रालेयाद्रेरुपतटमतिक्रम्यतांस्तान्विशेषान्
हंसद्वारम्भृगुपतियशोवर्त्मयत्क्रौञ्चरन्ध्रम् ॥

Annotations.

VERSE 387. *The lovely songsters of the skies,* are the females of the *Cinnaras* or demigods attendant upon CUVE'RA, and the musicians of *Swerga.*

VERSE 388. *Hymns to the victor of Tripura rise.*] *Tripura* is the name of a city or rather as its etymology implies, *three cities* collectively; these formed the domain of a celebrated Demon or *Asur* destroyed by SIVA, and were reduced to ashes by that Deity: according to the Commentators we have here a full and complete concert in honor of MAHADE'VA.

VERSE 384. *And Crouncha's celebrated pass select.*] I have not been able to make any thing of this pass or hole (क्रौञ्चरन्ध्र) the original text states it to be on the very skirt (उपतट) of the snowy mountain, and calls it also हंसद्वार the gate of the geese, who fly annually this way to the *Manasarovara* lake: *Crouncha* is described as a mountain in the *Mahabharat*, and being personified is there called the son of *Mainá'ca:* a mountain also called *Crouncha Meru* occurs in Mr. WILFORD's lists amongst those mountains situated in the north. It must lie at some distance from the plains, and perhaps the Poet by using the term उपतट implies its relative situation with the loftiest part of the range or proper snow clad mountains.

VERSE 386. *And erst a Hero's mighty arrows tore.*] The *Crouncha* pass, or defile

Winding thy way, due north through the defile,
Thy form compressed, with borrowed grace shall smile:
The sable foot that **Bali** marked with dread,
A God triumphant o'er creation spread, 396

तेनोदीचीं दिशमनुसरेस्तिर्य्यगायामशोभी
श्यामः पादो बलिनियमनाभ्युद्यतस्येव विष्णोः ॥ ५९ ॥

Annotations.

in the *Crouncha* mountain, is said to have been made by the arrows of Bhrĭgupati, or Parasurá'ma who was educated by Siva on mount *Cailasa*, and who thus opened himself a passage from the mountains upon the occasion of his travelling southwards to destroy the *Cshetriya* or military race. Parasurá'ma is an *Avatar* or descent of Vishn'u in the person of the son of the Saint Jamadagni, and this Saint being also descended from the celebrated sage Bhrigu his son is named Bhrigupati, or, *Chief* of that race.

Verse 390. *The sable foot that* Bali *marked with dread.*] The story of Bali and the Vamana or dwarf *Avatár* has been frequently repeated from the account of Sonnerat and the relations in the Asiatick Researches. As the former is not very prolix it may be here inserted to save the trouble of further reference. "The fifth incarnation was in a *Bramin* dwarf, under the name of Vamen; it was wrought to restrain the pride of the giant Bely. The latter, after having conquered the Gods, expelled them from Sorgon; he was generous, true to his word, compassionate, and charitable. *Vichenou*, under the form of a very little *Bramin*, presented himself before him, while he was sacrificing, and asked him for three paces of land to build a hut. Bely ridiculed the apparent imbecility of the dwarf, in telling him, that he ought not to limit his demand to a bequest so trifling; that his generosity could bestow a much larger donation of land. Vamen answered, that being of so small a stature, what he asked was more than sufficient. The prince immediately granted his request, and to ratify his donation, poured water into his right hand, which was no sooner done, than the dwarf grew so prodigiously, that his body filled the universe! He measured the earth with one pace—and the heavens with another—and then summoned Bely to give him his word for the third. The prince then recognized Vichenou, adored him, and presented his head to him; but the God, satisfied with his submission, sent him to govern the *Pandalon*, and permitted him to return every year to the earth, the day of the full moon, in the month of November."

Sonnerat's *Voyages in the East Indies, Calcutta edition, Vol.* 1, *p.* 22.

Ascended thence a transient period rest,
Renowned *Cailása's* venerated guest;
That mount whose sides with brightest lustre shine,
A polished mirror, worthy charms divine;

गत्वाचोर्द्धंदशमुखभुजोच्छासितप्रस्थसन्धेः
कैलासस्यत्रिदशवनितादर्पणस्यातिथिःस्याः ॥

Annotations.

VERSE 398. *Cailása's venerated guest.*] *Cailása*, as it here appears, a part of the *Himala* range, is in fable a mountain of costly gems or of crystal, the scite of CUVERA's capital, and the favorite haunt of SIVA; I shall borrow from the notes to SOUTHEY's *Curse of Kehâma*, a description of it from BALDÆUS, curious enough in itself, but still more so for its strange medley of accuracy and incorrectness, and its uncouth transformation, and commixture of the *Sanscrit* names. "The residence of IXORA (*Is'wara* or ईश्वर) is upon the silver mount *Calaja* (*Cailása* or कैलास), to the south of the famous mountain *Mahameru*, being a most delicious place, planted with all sorts of trees, that bear fruit all the year round. The roses and other flowers send forth a most odoriferous scent; and the pond at the foot of the mount is inclosed with pleasant walks of trees, that afford an agreeable shade whilst the Peacocks and divers other birds entertain the ear with their harmonious noise, as the beautiful women do the eyes. The circumjacent woods are inhabited by a certain people called *Munis* or *Rixis*, (*Rishis* or ऋषि), who avoiding the conversation of others, spend their time in offering daily sacrifices to their God.

It is observable, that though these *Pagans* are generally black themselves, they do represent these *Rixis* to be of a fair complexion, with long white beards, and long garments hanging cross-ways, from about the neck down over the breast. They are in such high esteem among them that they believe whom they bless are blessed, and whom they curse are cursed.

Within the mountain lives another generation, called *Jexaquinnera* (*Yacsha* or यक्ष and *Cinnara* or किन्नर) and *Quendra*, (*Indra* or इन्द्र) who are free from all trouble, and spend their days in continual contemplation, praises and prayers to *God*. Round about the mountain stand seven ladders by which you ascend to a spacious plain, in the middle whereof is a bell of silver and a square table, surrounded with nine precious stones of

Whose base a RÁ'VAN from its centre wrung,
Shaken not sundered, stable though unstrung:
Whose lofty peaks to distant realms in sight,
Present a SIVA's smile, a lotus white: 404

शृङ्गोच्छ्रायैःकुमुदविशदैर्योवितत्यस्थितःखं
राशीभूतःप्रतिदिशमिवत्र्यम्बकस्याट्टहासः ॥ ६०॥

Annotations.

divers colours; upon this table lies a silver rose called *Tamarapua* (?) which contains two women as bright and fair as a pearl : one is called BRIGASIRI, (?) i. e. the lady of the mouth, the other TARASIRI, (?) i. e. the lady of the tongue. *Because they praise* GOD *with the mouth and tongue.* In the centre of this rose is, the triangle of *Quivelinga, (Siva-linga)* which they say is the permanent residence of God." BALDÆUS. The latter part of this description is quite new to the *Pandits* and I suspect is rather *Mohummedan* than *Hindu*.

VERSE 402. *Shaken not sundered, stable though unstrung.*] This alludes to a legend of RA'VANA's having attempted to remove the mountain from its situation, although he did not succeed as well as *Satan* and his compeers, when

"From their foundations loosening to and fro,
"They plucked the seated hills,"

He considerably unhinged its foundations. The story perhaps originates with the curious vibrating rock at *Mahabalipuram*, of which it may be said as is observed by SELDEN of Main-amber i. e. Ambrose's stone in *Cornwall*, not far from *Penzance*, that "it is so great that many men's united strength cannot remove it, yet with one finger you may wag it."

VERSE 403. *Whose lofty peaks to distant realms in sight.*] The lofty peaks of the *Himalaya* range of mountains are very justly stated by the Poet, to be visible to surrounding regions (प्रतिदिशं) they are seen in the south from situations more remote than those in which any other peaks have been discerned, and the supposition of their exceeding even the *Andes* in elevation, has been confirmed by recent enquiries, which will become public with the appearance of the 12th Volume of the Asiatic Researches.

And lo! those peaks than ivory more clear,
When yet unstained the parted tusks appear,
Beam with new lustre, as around their head,
Thy glossy glooms metallic darkness spread; 408
As shews a HALABHRĪTA's sable vest,
More fair the pallid beauty of his breast.

उत्पश्यामित्वयितटगते स्निग्धभिन्नाञ्जनाभे
सद्यःकृत्तद्विरददशनच्छेदगौरस्यतस्य ॥
शोभामद्रेस्तिमितनयनप्रेक्षणीयाम्भवित्री
मंसन्यस्तेसतिहलभृतोमेचकेवाससीव ॥ ६१ ॥

Annotations.

VERSE 408. *Thy glossy glooms metallic darkness spread.*] The expression in the original (स्निग्धभिन्नाञ्जनाभे) may be rendered, "shining like antimony mixed up with oil," a mixture used for darkening the eye lashes or the edges of the eye-lids, a practice common to the females of the east. It is also explained to mean merely, "black divided antimony," and the shining greyish blue of the sulphuret of antimony, the substance alluded to, may often be observed in the hue of heavy Clouds.

VERSE 409. HALAB'HRITA is a name of BALARA'MA, and implies as has been before explained his use of a plough share as a weapon; he is represented of a white color, clothed in a dark blue vest, and is thus alluded to in the introduction to the *Gita Govinda* of JAYADE'VA.

वहसिवपुषिविशदेवसनञ्जलदाभंहलहतिभीतिमिलितयमुनाभम् ॥
केशवधृतहलधररूपजयजगदीशहरे ॥

Thus translated by Sir WM. JONES in his Essay on the Chronology of the *Hindus.* "Thou "bearest on thy bright body a mantle shining like a blue Cloud, or like the water of the "*Yamuna* tripping towards thee through fear of thy furrowing ploughshare, Oh CE'SAVA! "assuming the form of BALARA'MA, be victorious Oh HERI! Lord of the universe."

Haply across thy long and mountain way,
In sport may GOURI with her SIVA stray,
Her serpent bracelet from her wrist displaced,
And in her arms, the mighty God embraced:
Should thus it fortune, be it thine to lend,
A path their holy footsteps may ascend;
Close in thy hollow form thy stores comprest,
While by the touch of feet celestial blest,

Next let each maid of heaven, each blooming girl,
Thy graceful form in sportive mischief whirl;

हित्वातस्मिन्भुजगवलयंशम्भुनादत्तहस्ता
क्रीडाशैलेयदिचविहरेत्पादचारेणगौरी ॥
भङ्गीभक्त्याविरचितवपुस्तम्भितान्तर्जलौघः
सोपानत्वंव्रजपदसुखस्पर्शमारोहणेषु ॥ ६२ ॥
तत्रावश्यंवलयकुलिशोद्घट्टनोद्गीर्णतोय
नेष्यन्तित्वांसुरयुवतयोयन्त्रधारागृहत्वम् ॥

Annotations.

VERSE 412. *In sport may* GOURI *with her* SIVA *stray.*] I have already noticed that these mountains are the scene of SIVA's loves and sports: they may still be considered as his favorite haunts for some traces of him seem to start up in every direction amongst them. See the late travels to the source of the *Ganges*, and Col. HARDWICKE's Tour to *Sirinagur*.

VERSE 420. *Thy graceful form in sportive mischief whirl.*] The meaning of this can

While lightning gems around each wrist that wind,
Release the treasures in thy breast confined:
Nor fear their aim thy progress to delay;
A grateful succor in the sultry day; 424
For soon thy thunders shall disperse a train,
Of heart as timid, as of purpose vain.

Where bright the mountain's crystal glories break,
Explore the golden lotus-covered lake: 423

ताभ्योमोक्षस्तवयदिसखेघर्म्मलब्धस्यनस्यात्
क्रीडालोलाःश्रवणपरुषैर्गर्जितैर्भाययेस्ताः ॥ ६३ ॥
हेमाम्भोजप्रसविसलिलम्मानसस्याददानः
कुर्व्वन्कामात्क्षणमुखपटप्रीतिमैरावतस्य ॥

Annotations.

only be readily conceived by those who know what a *Goolab-pash* is; a small vessel for sprinkling rose water, &c. In such a capacity is the Cloud to be used by the youthful goddesses.

Verse 421. *While lightning gems around each wrist that wind.*] The diamond and thunderbolt according to *Hindu* notions are of one substance, and are called by the same appellation, (वज्र) as the fall of the thunderbolt is usually followed by rain, and may thus be considered as it's cause, the propinquity and the mutual friction of the same substance upon the wrists of our young ladies, is in like manner supposed to occasion the dispersion of the fluid treasures of the Cloud.

Verse 426. *Of heart as timid as of purpose vain.*] "Unsteady in their sports," is the literal expression of the original, but the Commentators dilate the sentiment in the manner here adopted: our joint want of gallantry may find a precedent even in the poet of this science, for Ovid makes Hero write thus to Leander.

Ut corpus teneris ita mens infirma puellis,
Weak as her frame the tender virgin's mind.

Imbibe the dews of *Mánasa*, and spread,
A friendly veil round *Airavata's* head;
Or life dispensing with the *Zephyrs* go,
Where heavenly trees, with fainting blossoms blow.

Now on the mountain's side like some dear friend,
Behold the city of the Gods impend;

धुन्वन्वातैस्सजलपृषतैःकल्पवृक्षांशुकानि
च्छायाभिन्नस्फटिकविषदंनिर्विशेस्तन्नगेन्द्रम् ॥ ६४ ॥
तस्योत्सङ्गेप्रणयिनइवश्रस्तगङ्गादुकूला
नत्वन्दृष्ट्वानपुनरलकांज्ञास्यसेकामचारिन् ॥

Annotations.

Verse 429. *Mánasa, Manasarovara* or commonly *Man-sarour* is a celebrated lake situated in the centre of the *Himálaya* mountains, and was long said to be the source of the *Ganges*, and *Brahmaputra* rivers; with respect to the first of these the statement has been found to be erroneous, and we have no positive proofs of its accuracy with regard to the latter. Some period has elapsed since it was visited by *Europeans*, and the chief information possessed at present, has been derived from the vague reports of *Hindu* Pilgrims, the lake being of great note in their sacred books and an object of their veneration.

We here take leave of the geographical part of the poem which is highly creditable to Calidasa's accuracy, and now come to the region of unmixed fable, the residence of Cuve'ra and his attendant demigods.

Verse 430. *A friendly veil round* Airavata's *head.*] Indra's Elephant *ut supra*, Verse 351.

Verse 432. *Where heavenly trees, with fainting blossoms blow.*] Literally the *Calpa* trees, one of the five kinds which flourish in Indra's heaven. They are thus enumerated in the *Amera Cosha.*

पञ्चैतेदेवतरवोमन्दारःपारिजातकः। सन्तानःकल्पवृक्षश्चपुंसिवाहरिचन्दनं ॥

Verse 434. *The city of the Gods impend.*] *Alaca* the capital of Cuve'ra.

Thy goal behold, where *Ganga's* winding rill,
Skirts like a costly train the sacred hill;
Where brilliant pearls descend in lucid showers,
And Clouds like tresses, clothe her lofty towers.

There every palace with thy glory vies,
Whose soaring summits kiss the lofty skies;
Whose beauteous inmates bright as lightning glare,
And tabors mock the thunders of the air;
The rainbow flickering gleams along the walls,
And glittering rain, in sparkling diamonds falls.
There lovely triflers wanton through the day,
Dress all their care, and all their labour play;

यावःकालेवहतिसलिलोद्गारमुच्चैर्विमानै
मुक्ताजालग्रथितमलकङ्कामिनीवाभ्रवृन्दम् ॥ ६५ ॥
विद्युत्वन्तंललितवनितास्सेन्द्रचापंसचित्रा
स्सङ्गीतायप्रहतमुरजाःस्निग्धगम्भीरघोषम् ॥
अन्तस्तोयम्मणिमयभुवस्तुङ्गमभ्रंलिहाग्राः
प्रासादास्त्वान्तुलयितुमलंयत्रतैस्तैर्विशेषैः ॥ ६६ ॥

Annotations.

Verse 440. I have availed myself of the aid of the Commentators to make out this passage rather more fully than it occurs in the original, and consequently more intelligibly to the *English* reader: the poet describes the toilet of the *Yacshinis*, or female *Yacshas*, through the *six* seasons of the year, by mentioning as the selected flowers, those

One while the fluttering lotus fans the fair,
Or *Cunda* top-knots crown the jetty hair; 418
Now o'er the cheek the Lod'h's pale pollen shines,
Now 'midst their curls the Amaranth entwines;
These graces varying with the varying year,
Sirísha blossoms deck the tender ear; 352
Or new *Cadambas* with thy coming born,
The parted locks, and polished front adorn.

हस्तेलीलाकमलमलकम्बालकुन्दानुविद्धं
नीतालोध्रप्रसवरजसापाण्डुतामाननश्रीः ॥
चूडापाशेनवकुरुवकञ्चारुकर्णेशिरीषं
सीमन्तेऽपित्वदुपगमजंयत्रनीपम्बधूनाम् ॥ ६७ ॥

Annotations.

peculiar to each period. Thus the *Lotus* blooms in *Sarat* or the sultry season, two months of our autumn; the *Cunda (Jasminum pubescens)* in *S'is'ira* or the dewy season, the *Lod'h*, a species of tree, *(Symplocos racemosa* Rox.) is in blossom in *Himanta* or winter; the *Curuvaca (Gomphræna globosa)* in *Vasanta* or spring, the *Siriska (Mimosa Sirísha)* in the hot months or *Grishma*, and the *Nipa* or *Cadamba (Nauclea Cadamba)* at the setting in of the rains: it is to the Commentators also, that I am indebted for the sole occupation of the Goddesses being pleasure and dress: the fact is,

To sing, to dance,
To dress, and troll the tongue, and roll the eye,

constitutes a very well educated female according to the customs of *Hindoostan:* we cannot help however being pleased with the simplicity and propriety of taste, which gives to the graceful ornaments of nature so prominent a part in the decoration of feminine beauty.

Thus graced they woo the *Yacshas* to their arms,
And gems, and wine, and music, aid their charms; 456
The strains divine with art celestial thrill,
And wines from grapes of heavenly growth distil;
The gems bestrew each terrace of delight,
Like stars that glitter through the shades of night. 460

There when the Sun restores the rising day,
What deeds of love his tell-tale beams display;

यस्यांयक्षासितमणिमयान्येत्यहर्म्यस्थलानि
ज्योतिश्छायाकुसुमरचितान्युत्तमस्त्रीसहायाः ॥
आसेवन्तेमधुरतिरसङ्कल्पवृक्षप्रसूतं
त्वद्गम्भीरध्वनिषुशनकैःपुष्करेष्वाहतेषु ॥ ६८ ॥
गत्युत्कम्पादलकपतितैर्यत्रमन्दारपुष्पैः
क्षुण्णच्छेदैःकनकनलिनैःकर्णविभ्रंशिभिश्च ॥

Annotation.

VERSE 458. *And wines from grapes of heavenly growth distil;*] So MILTON, Paradise lost, 5, 426.

In Heaven the trees,
Of life ambrosial fruitage bear, and vines yield nectar,
——— And again line 835,
Rubied nectar flows,
Fruit of delicious vines the growth of Heaven.

VERSE 460. *Like stars that glitter through the shades of night.*] Thus B. JONSON.
The Starres that are the Jewels of the night.

93

The withered garlands on the pathway found,
The faded lotus prostrate on the ground,
The pearls that bursting zones have taught to roam,
Speak of fond maids, and wanderers from home.

High on its costly stem with diamonds bright,
The splendid lamp glows vivid through the night;

मुक्ताजालैस्स्तनपरिसरच्छिन्नसूत्रैश्च हारै
र्नैशो मार्गस्सवितुरुदये सूच्यते कामिनीनाम् ॥ ६७ ॥
नीवीबन्धोच्छ्वसितशिथिलं यत्र यक्षाङ्गनानां
वासः कामादनिभृतकरेष्वाक्षिपत्सु प्रियेषु ॥

Annotation.

VERSE 466. *Speak of fond maids and wanderers from home.*] I have already mentioned that the *Hindus* always send the lady to seek her lover, and they usually add a very reasonable degree of ardor and impatience; our poet in another place, compares the female so engaged to a rapid current: thus in the *Ritu Sanhára.*

उत्पातयन्त्यः परितस्तटद्रुमान् प्रवृद्धवेगैस्सलिलैरनिर्मलैः ।
स्त्रियः प्रकामा इव जातविभ्रमाः प्रयान्ति नद्यस्त्वरितं पयोनिधिं ॥

Fast flow the turbid torrents as they sweep,
The shelving vallies to rejoin the Deep,
And like the damsel prodigal of charms,
Who seeks impatiently her lover's arms,
Bound o'er each obstacle with headlong force,
And banks and trees demolish in their course.

VERSE 468. *The splendid lamp glows vivid through the night.*] The meaning is given more nearly in an Epigram in the *Anthology.*

Ludite, sed vigiles nolite extinguere lychnos.

I have indeed in this place concentrated and in part omitted, two verses of the original, as offensive to our notions of the decorum of composition. I cannot admit however

Or the soft glories of the lunar beam,
In gems condensed, diffuse their grateful gleam:

अर्चिस्तुङ्गानभिमुखगतान्प्राप्यरत्नप्रदीपान्
ह्रीमूढानाम्भवतिविफलप्रेरणाचूर्णमुष्टिः ॥ ७० ॥

Annotation.

that *Hindu* literature, speaking generally, is more liable to the reproach of indecency than that of *Europe:* nothing can be found in their serious works half so licentious as are many passages in the writings of Ovid, Catullus, Propertius, and even the elegant Flaccus; to descend to modern times Ariosto and Boccacio amongst the *Italians;* Brantome, Crebillon, Voltaire, La Fontaine, and the writers of many recent *philosophical* novels amongst the *French*, furnish us with more than paralells for the most indelicate of the *Hindu* writers; with respect to ourselves, not to go back to the days in which "*obscenity was wit*," we have little reason to reproach the *Hindus* with want of delicacy, when we find the exceptionable though elegant poetry of Little generally circulated, and avowedly admired. We should also recollect the circumstances of *Indian* society before we condemn their authors for the ungarbled expressions, which we conceive to trespass upon the boundaries of decorum. These authors write to men only; they never think of a woman as a reader: now even in polished *European* society, amongst men alone, conversation takes commonly greater liberties than any *Hindu* composition, and it is fair to infer that were our writings addressed only to the male portion of society, they would partake of a similar character: extreme attention to delicacy would in that case be regarded as puerile or fastidious; it is so now in works of science, and Gibbon and Hume, seem to consider it so in historical writing: if then we were not apprehensive of sullying those minds whose purity we are interested in preserving, the breach of the rules of delicacy would take place to a greater extent than it has done in works of imagination. I am not sure that were this to happen the quantity of virtue in the world would be much diminished; what is natural, cannot be vicious: what every one knows, surely every one may express; and that mind which is only safe in ignorance, or which is only defended by decorum, possesses but a very feeble defence and impotent security. I have said more upon this subject than was perhaps necessary, but I am anxious that the *Hindus* should have justice done to them, and not be held up to the world, as they have been by a mistaken, and I am afraid, a spiteful zeal, as monsters of impurity.

Verse 469. The moon gem or *Chandracánta* (चन्द्रकान्त).

What though while SIVA with the God of gold,
Delights a friendly intercourse to hold;
The *Lord of Love*, remembering former woe,
Wields not in *Alaca* his bee-strung bow:
Yet still he triumphs, for each maid supplies,
The fatal bow, with love-inspiring eyes,
And wanton glances emulate the dart,
That speeds unerring to the beating heart.

नेत्रानीतास्सततगतिनायेर्विमानाग्रभूमी
रालेख्यानांसजलकणिकादोषमुत्पाद्यसद्यः ॥
शङ्कास्पृष्टाइवजलमुचस्त्वादृशायत्रजालै
र्धूमोद्गारानुकृतिनिपुणाजर्जरानिष्पतन्ति ॥ ७१ ॥
यत्रस्त्रीणांप्रियतमभुजोच्छ्वासितालिङ्गिताना
मङ्गग्लानिंसुरतजनितान्तन्तुजालावलम्बाः ॥
त्वत्संरोधापगमविशदैःप्रेरिताश्चन्द्रपादै
र्व्यालुम्पन्तिस्फुटजललवस्यन्दिनश्चन्द्रकान्ताः ॥ ७२ ॥

Annotation.

VERSE 473. *The Lord of Love remembering former woe.*] This alludes to the fate which befell the *Hindu* CUPID upon his assailing SIVA, whom at the desire of the Gods he inflamed with the love of PA'RVATI: SIVA in his wrath reduced the little deity to ashes by a flame from the eye in his forehead, and although he was subsequently restored to animation, he is here supposed to remain in dread of his former enemy; the whole story is spiritedly told in Sir WM. JONES's hymns to CAMDEO and to DURGA.

VERSE 477. *And wanton glances emulate the dart.*] The eye darting arrows is an idea

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The gale that blows eternally, their guide,
High over *Alaca* the Clouds divide,
Scattered they lie, as if dispersed by fear,
And conscious crime spoke retribution near:
Some just award, for showers that lately soiled,
The painted floor, or gilded roof despoiled.

North-ward from where CUVÉRA holds his state,
Where INDRA's bow surmounts the arching gate;

मत्वादेवन्धनपतिसखंयत्रसाक्षाद्वसन्त
म्प्रायश्चापन्नवहतिभयान्मन्मथःषट्पदज्यम् ॥
सभ्रूभङ्गप्रहितनयनैःकामिलक्ष्येष्वमोघै
स्तस्यारम्भश्चतुरवनिताविभ्रमैरेवसिद्धः ॥ ७३ ॥
स्तत्रागारन्धनपतिगृहादुत्तरेणास्मदीयं
द्दूराल्लक्ष्यंसुरपतिधनुश्चारुणातोरणेन ॥

Annotations.

familiar to *English* poetry, as in these instances.

Her eye *darted* contagious fire. MILTON.

Her eyes carried *darts of fire*,
Feathered all with swift desire. GREENE's *Never too late.*

I mote perceive how in her glancing sight,
Legions of loves with little wings did fly,
Darting their deadly arrows fiery bright. SPENSER. *Sonnet*, 16.

And those *love darting eyes* shall roll no more. POPE's *Elegy*.

VERSE 484. *The painted floor.*] It is customary amongst the *Hindus* upon festival occasions to smooth and paint the ground on which worship is to be performed, or the

Where on rich boughs, the clustering flower depends,
And low to earth, the tall *Mandára* bends:
Pride of the grove, whose wants my fair supplies,
And nurtures like a child; my dwelling lies.
There is the fountain emerald steps denote,
Where golden buds, on stalks of coral float,
And for whose limpid waves the Swans forsake,
Pleased at thy sight, the mount encircled lake:

यस्योद्यानेकृतकतनयःकान्तयावर्द्धितोमे
हस्तप्राप्यस्तवकनमितोबालमन्दारवृक्षः ॥ ७४ ॥
वापीचास्मिन्मरकतशिलाबद्धसोपानमार्गा
हैमैश्छन्नाकमलमुकुलैःस्निग्धवैदूर्य्यनालैः ॥
यस्यास्तोयेकृतवसतयोमानसंसन्निकृष्टं
नध्यास्यन्तिव्यपगतशुचस्त्वामपिप्रेक्ष्यहंसाः ॥ ७५ ॥

Annotations.

assembly to be held; as this spot is generally in an open area within the walls of the house, a shower of rain is of course very hostile to such decoration.

VERSE 488. *The tall Mandára.*] The Coral tree, *Erythrina Indica.*

VERSE 490. *And nurtures like a child.*] Tender attachment to natural objects is one of the most pleasing features in the poetical compositions of the *Hindus.* It is very frequently expressed, and perhaps in few places with more beauty than in the Drama of SACONTALA, where upon departing from the bower of her foster father, she bids adieu to the plants she had carefully tended, and the orphan fawn she had reared. The whole of this scene must be read with pleasure, and may be classed with the departure of GOLDSMITH's village family from Auburn, and the farewell of EVE to the bowers of Paradise.

Soft from the pool ascends a shelving ground,
Where shades devoted to delight abound;
Where the cærulean summit towers above,
The golden circle of a plaintain grove:
Lamented haunts; whom now in thee I view,
As glittering lightnings girt thy base of blue.

See where the clustering *Mád'havi* entwines,
And bright *Curuvaca* the wreath confines;

यस्यास्तीरेरचितशिखरःपेशलैरिन्द्रनीलैः
क्रीडाशैलःकनककदलीवेष्टनःप्रेक्षणीयः ॥
मद्गेहिन्याःप्रियइतिसखेचेतसाकातरेण
प्रेक्ष्योपान्तस्फुरिततडितन्त्वान्तमेवस्मरामि ॥ ७६ ॥

Annotations.

Verse 498. *The golden circle of a plaintain grove.*] Milton, applies the epithet *golden* to the fruits of heaven, as often as Calidas, thus in the fourth book within a few lines we have.

> Blooming ambrosial fruit,
> Of *vegetable Gold*,

And again,

> Others whose fruit burnished with *Golden* rind,
> Hung amiable, Hesperian fables true.

Verse 501. *The Madhavi entwines.*] This creeper, *(Gærtneria racemosa, or Banisteria Bengalensis)* is often alluded to by the Poets for its superior elegance, and the beauty of its red bloossoms.

Verse 502. *Curuvaca* is the crimson Amaranth, the *Sanscrit* name is also applied to a blue species of *Barleria*.

Profuse, *Asoca* sheds its radiant flower,
And budding *Césara* adorns the bower; 504
These are my rivals; for the one would greet,
As I would willingly, my charmer's feet,
And with my fondness, would the other sip,
The grateful nectar of her honied lip. 508

रक्ताशोकश्चलकिशलयःकेशरश्चात्रकान्तः
प्रत्यासन्नःकुरुवकवृतेर्माधवीमण्डपस्य ॥
एकस्सख्यास्तवसहमयावामपादाभिलाषी
काङ्क्षत्यन्योवदनमदिरान्दोहदच्छद्मनास्याः ॥ ७७ ॥

Annotations.

VERSE 503. *Profuse, Asoca sheds its radiant flower.*] *Jonesia Asoca,* speaking of which Sir WM. JONES says, " The vegetable world scarcely exhibits a richer sight, than an *Asoca* tree in full bloom.

VERSE 504. *And budding Cesara.*] A tree yielding a strong smelling flower, (*Mimusops elengi*).

VERSE 505. *These are my rivals, &c.*] These allusions refer to some particular notions of the *Hindus* respecting the *Cesara* and *Asoca,* which plants are said to blossom upon being touched respectively by the face, or foot of a female; the story is probably originally poetical, thus DRAYTON in his *Shepherd's Serina,* expatiates upon a similar idea.

The verdant meads are seen,
When she doth view them,
In fresh and gallant green,
Straight to renew them:
And every little grass,
Broad itself spreadeth,
Proud that this bonny lass,
Upon it treadeth.

A golden column on a crystal base,
Begirt with jewels rises o'er the place;
Here when the evening twilight shades the skies,
The blue necked Peacock to the summit flies,
And moves in graceful circles to the tone,
My fair awakens from her tinkling zone.

These be thy guides; and faithfully preserve,
The marks I give thee; or e'en more, observe,
Where painted emblems holy wealth design,
CUVÉRA's treasures; that abode is mine:

तन्मध्येचस्फटिकफलकाकाञ्चनीबासयष्टि
मूलेबद्धामणिभिरनतिप्रौढवंशप्रकाशैः ॥
तालैश्शिञ्जावलयसुभगैःकान्तयानर्त्तितोमे
यामध्यास्तेदिवसविगमेनीलकण्ठःसुहृद्वः ॥ ७८ ॥
एभिस्साधो हृदयनिहितैर्लक्षणैर्लक्षयेथाः
द्वारोपान्तेलिखितवपुषौशङ्खपद्मौचदृष्ट्वा ॥

Annotations.

VERSE 512. *The blue necked Peacock to the summit flies.*] The wild Peacock although it lays its nest upon the ground is said by Capt. WILLIAMSON, to roost constantly on the loftiest trees.

VERSE 514. *My fair awakens from her tinkling zone.*] A girdle of small bells (क्षुद्रघण्टिका) is a favorite *Hindu* ornament; also silver circles at the ancles and wrists which emit a ringing noise as the wearer moves.

VERSE 518. CUVÉRA's *Treasures.*] Thick with sparkling oriental gems.
The portal shone. *Paradise lost*, 3, 507.

Haply its honors are not now to boast,
Dimmed by my fate, and in my exile lost;
For when the sun withdraws his cheering rays,
Faint are the charms the *Camala* displays.

मन्दच्छायम्भवनमधुनामद्वियोगेननूनं
सूर्य्यापायेनखलुकमलम्पुष्यतिस्वामभिख्याम्॥ ७७॥

Annotations.

For such CUVÉAR's nine treasures are sometimes supposed to be: *Rámásrama* commenting upon *Amera*, thus enumerates them from the *S'abdárńava.*

पद्मोऽस्त्रियांमहापद्मःशंखोमकरकच्छपौ। मुकुन्दनन्दनीलाश्चखर्वश्चनिधयोनव॥

" The *Padma*, *Mahapadma*, *Sanc'ha*, *Macara*, *Cach'hapa*, *Mucunda*, *Nanda*, *Nila* and *C'harva*, are the nine *Nid'his*." The *S'abda Retnavali* also has the same reading. In *Hemachandra* and the *S'abda Mála* कुन्द is substituted for नन्द. *Nid'hi* (निधि), is the generic name, but how it should be rendered into *English*, I am not prepared to say. Mr. COLEBROOKE, calls the particular *Nid'his*, *auriferous gems:* See his translation of the *Amera Cosha*. Some of the words bear the meanings of precious or holy things, thus *Padma* is the lotus, *Sanc'ha* the shell or *conc'h*: again, some of them imply large numbers, thus *Padma* is 10,000 Millions and *Mahapadma* is 100,000 Millions, &c. but all of them are not received in either the one or the other acceptation: we may translate almost all into *Things*, thus, a lotus, a large lotus, a shell, a certain fish, a tortoise, a crest, a mathematical figure used by the *Jainas*, *Nila* refers only to color, but *C'harva* the ninth means a Dwarf: Mr. KINDERSLEY translating through the medium of the *Tamul* has called eight of CUVERA's gems, the coral, pearl, cat's eye, emerald, diamond, sapphire, ruby and topaz. The ninth he leaves undetermined. In Dr. HUNTER's Dictionary, I find one only of the nine in the *Hindoostanee* language, نیلم or نیل من *Neelum*, or *Neelmun*, derived from नीलमणि a blue gem, and interpreted the *Sapphire*. पद्मराग *Padma-color* means a *ruby*, and possibly the *Padma* may be the same; perhaps कच्छप the *tortoise*, means *tortoise shell*, and *Macara* may be an error for *Maraca* or *Maracata* an *emerald*, or it may imply the same stone from the green color of the fish: these however are mere conjectures. Agreeably to the system of the *Tantricas* the *Nid'his* are personified, and upon certain occasions, as the worship of LACSHMI, the goddess of prosperity, &c. come in for a share of religious veneration; they have also their peculiar *mantras*, or mystical Verses.

VERSE 522. The *Camala* is a name of the lotus.

102

To those loved scenes repaired, that awful size,
Like a young Elephant, in haste disguise; 521
Lest terror seize my fair one, as thy form
Hangs o'er the hillock, and portends the storm.
Thence to the inner mansion bend thy sight,
Diffusing round a mild and quivering light, 528
As when through evening shades, soft flashes play,
Where the bright fire-fly wings his glittering way.

गत्वासद्यःकलभतनुतान्त्वत्परित्राणहेतोः
क्रीडाशैलेप्रथमकथितेरम्यसानौनिषण्णः ॥
अर्हस्यन्तर्भवनपतिताङ्कर्त्तुमल्पाल्पभासं
खद्योतालीविलसितनिभांविद्युदुन्मेषदृष्टिम् ॥ ८० ॥

Annotations.

Verse 530. *Where the bright fire-fly wings his glittering way.*] The fire-fly presents a very beautiful appearance, as it's soft and twinkling light is contrasted with the deep shade of the bushes, in which it may be seen in great numbers during the wet season. The phenomenon is common to the east and the west *Indies*, and it may be amusing to see the effect produced by it on different persons and at different periods: Moore meeting with it in *America*, writes some elegant stanzas on the subject, and adds to the lightness of his verse, the solidity of prose in the authority of this note. "The lively and varying illumination with which these fire-flies light up the woods at night gives quite an idea of enchantment. *Puis ces mouches se developpant de l' obscurité de ces arbres, et s'approchant de nous, nous les voyions sur les orangers voisins, qu'ils mettoient tout en feu, nous rendant la vue de leurs beaux fruits, que la nuit avoit ravie &c.* L. Histoire Des Antilles." See Moore's Odes and Epistles. We have now to hear the description of a traveller of 1672, the learned and *very devout*, Johannes Fryer, M. D.

"The next Day at Twelve a Clock at Noon we struck into our old Road at *Moorbar*, from whence before we were misguided; we packed hence by Five in the

There in the fane, a beauteous creature stands;
The first best work of the Creator's hands; 532
Whose slender limbs inadequately bear,
A full orbed bosom, and a weight of care;

तन्वीश्यामाशिखरदशनापक्वबिम्बाधरोष्ठी
मध्येक्षामाचकितहरिणीप्रेक्षणानिम्ननाभिः ॥

Annotations.

Afternoon, and left our Burnt Wood on the Right-hand, but entered another made us better Sport, deluding us with false Flashes, that you would have thought the Trees on a Flame, and presently, as if untouch'd by Fire, they retained their wonted Verdure. The *Coolies* beheld the Sight with Horror and Amazement, and were consulting to set me down, and shift for themselves; whereof being informed, I *cut two or three with my Sword*, and by breathing a Vein, let *Shitan* (the Devil) out, who was crept into their Fancies, and led them as they do a startling Jade, to smell to what their Wall-Eyes represented amiss; where we found an Host of Flies, the Subject both of our Fear and Wonder, which the sultry Heat and Moisture had generated into Being, the certain Prodromus of the ensuing Rain, which follow'd us from the Hills.

This gave my Thoughts the Contemplation of that Miraculous Bush crowned with Innocent Flames, *that gave to Moses so pleasant and awful a Prospect;* the fire that consumes every thing, seeming rather to dress than offend it."

VERSE 532. *The first best work of the Creator's hands.*] Literally the first creation of BRAHMA and *first* may refer to time, or to degree; it most probably here means best; So MILTON speaking of EVE.

Oh Fairest of creation, last and best,
Of all GOD's works. *Paradise lost* 9, 896.

We now enter upon perhaps the most pleasing part of this elegant little poem, the description of the YACSHA's wife. I may perhaps come under the denomination of those who according to the illiberal and arrogant criticism of such a writer as a Mr. PINKERTON prove, "That the climate of *India*, while it inflames the imagination, impairs the judgment," when standing in very little awe of such a poetical censor, I advance an opinion, that we have few specimens either in classical or modern Poetry, of more genuine tenderness or delicate feeling.

Whose teeth like pearls, whose lips like *Bimbas* show,
And fawn like eyes still tremble as they glow. 536

Lone as the widowed *Chacraváci* mourns,
Her faithful memory to her husband turns,

श्रोणीभारादलसगमनास्तोकनम्रास्तनाभ्यां
यातत्रस्याद्युवतिविषयेसृष्टिराद्यैवधातुः ॥ ८१॥
ताञ्जानीयाःपरिमितकथाञ्जीवितम्मेद्वितीयं
दूरीभूतेमयिसहचरेचक्रवाकीमिवैकाम् ॥

Annotation.

Verse 535. *Whose lips like Bimbas show.*] The *Bimba (Bryonia grandis)* bears a red fruit to which the lip is very commonly compared.

Verse 537. The *Chacraváci* is the ruddy goose *(Anas Casarca,)* more commonly known in *India*, by the appellation, *Brahmany Duck* or *Goose*. These birds are always observed to fly in pairs during the day, but are supposed to remain separate during the night: in the *Hindoostanee* Philology of Messrs. Gilchrist and Roebuck, an amusing account of the popular belief on this subject is thus given, " This bird in the " poetry of the *Hindus* is their turtle dove, for constancy and connubial affection, " with the singular circumstance of the pair being doomed for ever to nocturnal separa- " tion for having offended one of the *Hindu* divinities *(Munis* or Saints) whence,

" *Chukwa chukwee do june in mut maro ko,e*
" *Ye mare kurtar ke ruen bich hora ho,e*
" Mark heaven's decree and man forbear.
" To aim thy shafts or puny thunder,
" At these poor fowls a hapless pair,
" Who pass the lonely nights asunder.

" If we believe popular tradition and assertions, the cause is so far confirmed by the " effect observable in the conduct of these birds to the present day, who are said to " occupy the opposite banks of a water, or stream regularly every evening, and exclaim " the live long night to each other, thus

105

And sad, and silent, shalt thou find my wife,
Half of my soul, and partner of my life,

गाढोत्कण्ठाङ्गुरुषुदिवसेष्वेषुगच्छत्सुबालाम्
जाताम्मन्येशिशिरमथिताम्पद्मिनींवान्यरूपाम् ॥ ८२ ॥

Annotation.

" *Chucku,ee muen a,oon? Nuheen nuheen chuckwa,*
" *Chuckwa muen a,oon? Nuheen nuheen chucku,ee,*
" Say shall I come my dear to thee,
" Ah no indeed that cannot be,
" But may I wing my love to you,
" Nay chuck alas this will not do."

VERSE 540. *Half of my soul and partner of my life.*] So MILTON;
Part of my soul I seek thee and thee claim,
My other half,

(जीवितंमेद्वितीयं) " My second existence," are the words of the original, and the other expression, my half, is not more uncommon in *Sanscrit* than in western poetry; thus these tender, and as Mrs. MALAPROP thinks, profane expressions of endearment, seem to have obtained a very extensive circulation: *my life*, *my soul* are common to most of the *European* languages, and the most frequent epithet, by which a mistress is addressed in *Persian* or *Hindoostanee* جان is of a similar import. Amongst the *Romans*, *vita* and *anima* were used in the same manner, or even in the temperate warmth of friendship, as HORACE calls VIRGIL,

Animæ dimidium meæ,
Half of my soul,

And PROPERTIUS addressing his mistress calls her his life,

Æratas rumpam, mea vita, catenas,
I'll burst, my life, the brazen chains.

We may suppose the *Romans* derived these pretty words from the *Greeks*, and indeed as we learn from Juvenal 6, 194, they were very fond of employing, though not in the most becoming manner, the original terms Ζωη και ψυχη, the *English* translation of which has been given at some length by Mrs. TIGHE, in her poem of *Psyche*, and with some addition by Lord BYRON in his *Anglo-Greek* song, the burthén of which is the old sentiment in a modern antique shape, or *my life I love you* in the Ζωη μου σας αγαπω of the *Greek* of the *Morea*.

Nipped by chill sorrow, as the flowers enfold,
Their shrinking petals, from the withering cold.

I view her now! long weeping swells her eyes,
And those dear lips, are dried by parching sighs;
Sad on her hand her pallid cheek declines,
And half unseen through veiling tresses shines;
As when a darkling night the moon enshrouds,
A few faint rays break straggling through the Clouds.

नूनन्तस्याःप्रबलरुदितोच्छूननेत्रम्प्रियाया
निश्श्वासानामशिशिरतयाभिन्नवर्णाधरोष्ठम् ॥
हस्तन्यस्तम्मुखमसकलव्यक्तिलम्बालकत्वा
दिन्दोर्दैन्यन्त्वदनुसरणक्लिष्टकान्तेर्बिभर्त्ति ॥ ८३ ॥

Annotation.

VERSE 541. *Nipped by chill sorrow as the flowers enfold.*] So in Lord LYTTLETON'S Monody.

> A sudden blast from *Appenninus* blows,
> Cold with perpetual snows;
> The tender blighted plant shrinks up its leaves, and dies.

VERSE 543. *Long weeping swells her eyes.*] In this she resembles the *Lesbia* of *Catullus.*

> *Flendo turgiduli rubent oculi,*
> Her swollen eyes are red with weeping.

Now at thy sight I mark fresh sorrows flow,
And sacred sacrifice augments her woe;
I mark her now, with fancy's aid retrace,
This wasted figure, and this haggard face;
Now from her favorite bird she seeks relief,
And tells the tuneful *Sáricá* her grief,
Mourns o'er the feathered prisoner's kindred fate,
And fondly questions of it's absent mate.

आलोकेतेनिपततिपुरेसावलिव्याकुलावा
मत्सादृश्यंविरहतनुताभावगम्यंलिखन्ती ॥
पृच्छन्तीवामधुरवचनांसारिकाम्पञ्जरस्था
ङ्कच्चिद्भर्तुःस्मरसिनिभृतेत्वंहितस्यप्रियेति ॥ ८४ ॥

Annotation.

VERSE 550. *And sacred sacrifice augments her woe.*] Thus LAODAMEIA to PROTESILAUS in OVID.

> *Thura damus lacrymamque super,*
> We offer incense up, and add our tears.

The commentators however are not agreed how to interpret this passage in the original text, (वलिव्याकुला) nor the expression, (निपततिपुरे) "She falls before thee," they seem however to conceive it means, that the approach of the Cloud reminding her of its being the period at which absent husbands usually return home, she recollects that the return of her own lord is proscribed, and therefore either falls in a swoon, or with excess of affliction: the sacrifice is to be performed to render the GODS propitious, or it is a sacrifice called काकवलि usually performed by women at the beginning of the rainy season: some interpret पुरे "In the city," not, "Before, in front."

VERSE 554. *The Sáricá (Gracula religiosa)* is a small bird better known by the name of *Maina;* it is represented as a female, while the *Parrot* is described as a male

108

In vain the lute for harmony is strung,
And round the robe-neglected shoulder slung;
And faltering accents strive to catch in vain,
Our race's old commemorative strain:

उत्सङ्गेवामलिनवसनेसौम्यनिक्षिप्यवीणा
म्मद्गोत्राङ्कंविरचितपदङ्गेयमुद्गातुकामा ॥

Annotations.

bird, and as these two have in all *Hindu* tales, the faculty of human speech, they are constantly introduced, the one inveighing against the faults of the male sex, and the other exposing the defects of the female: they are thus represented in the fourth story of that entertaining collection the *Buetal Pucheesee.*

मैना बोली कि पुरुष अधर्मी पापी दगाबाज़ स्त्रीहत्या करने वाले होतेहै । यिह
सुनकर तोता ने कहा कि नारी भी दगाबाज़ झुठी बेवकुफ लालची हत्यारी होती है॥

Ladies have always been distinguished for maintaining pet animals, and the fancy seems to have been equally prevalent in the east and west, and in ancient or modern times: the swallow of *Lesbia*, *Passer deliciæ meæ puellæ*, may rival the *Sárica* of the wife of the *Yacsha*, and Bullfinch of Mrs. THROCKMORTON: see COWPER's Poems.

VERSE 557. *In vain the lute for harmony is strung.*] The lute is here put for the *Veena* or *Been*, a stringed instrument of sacred origin, and high celebrity amongst the *Hindus.* In *Bengal* however players on this instrument are very rarely met with, and amongst the natives of this province, the *English* fiddle is it's substitute: in the *Jatras* or *Dramatic* performances still current amongst them, I have seen the entrance of NÁREDA, the traditionary inventor of the *Veena*, bearing in it's stead a violin. The *Veena* is much the most harmonious and scientific of all the *Hindu* instruments of music: a description of it may be found in the first Volume of the Asiatic Researches.

VERSE 558. Robe-neglected is here put for मलिनवसने *dirty clothes*, so LAODAMEIA says

Et quâ possum squalore tuos imitare labores, &c.
And with my squalid vesture ape thy toils.

VERSE 560. *Our race's old commemorative strain.*] "The verse made in honour of my kindred" a circumstance that points out some affinity to the songs of the ancient minstrels, and family bards.

The falling tear that from reflexion springs,
Corrodes incessantly the silvery strings;
Recurring woe still pressing on the heart,
The skilful hand forgets its grateful art,
And idly wandering strikes no measured tone,
But wakes a sad wild warbling of its own.

At times such solace animates her mind,
As widowed wives in cheerless absence find;
She counts the flowers now faded on the floor,
That graced with monthly piety the door,

तन्त्रीमार्द्रांनयनसलिलैस्सारयित्वाकथञ्चि
द्भूयोभूयस्स्वयमपिकृतांमूर्छनांविस्मरन्ती ॥ ८५ ॥
शेषान्मासान्गमनदिवसस्थापितस्यावधेर्वा
विन्यस्यन्तीभुविगणनयादेहलीमुक्तपुष्पैः ॥

Annotations.

Verse 568. *As widowed wives in cheerless absence find.*] So in Hero's epistle to Leander,

Fœmineâ tardas fallimus arte moras,
With arts, as women use, we cheat the lazy time.

Verse 570. *That graced with monthly piety the door.*] The *Hindus* pay a species of adoration to many inanimate objects: amongst others the door way, or door post receives such homage as is rendered by hanging up a flower or a garland there once a month.

110

Thence reckons up the period since from home,
And far from her, was I compelled to roam;
And deeming fond my term of exile run,
Conceives my homeward journey is begun.

Lightened by tasks like these the day proceeds,
But much I dread a bitterer night succeeds:
When thou shalt view her on the earth's cold breast,
Or lonely couch of separation rest,
Disturbed by tears those pallid cheeks that burn,
And visions of her dearer half's return.

संयोगंवाहृदयनिहितारम्भमासादयन्ती
प्रायेणैतेरमणविरहेष्वङ्गनानांविनोदाः ॥ ८६ ॥
सव्यापारामहनिनतथापीडयेन्मद्वियोगः
शङ्केरात्रौगुरुतरशुचंनिर्विनोदांसखीन्ते ॥
मत्सन्देशैस्सुखयितुमलम्पश्यसाध्वींनिशीथे
तामुन्निद्रामवनिशयनांसन्नवातायनस्थः ॥ ८७ ॥

Annotations.

VERSE 576. So CATULLUS.

Nunc et amara dies, et noctis amarior umbra est,
The day is bitter now, but bitterer still,
Will be night's shadows.

111

Now seeking sleep, a husband to restore,
And waking now, his absence to deplore;
Deprived of slumber by returning woes,
Or mocked by idle phantoms of repose;
Till her slight form, consumed by ceaseless pain,
Shews like the moon, fast hastening to it's wane.

Crisp from the purifying wave her hair
Conceals the charms, no more her pleasing care;
And with neglected nails her fingers chase,
Fatigued, the tresses wandering o'er her face.

आधिक्षामांविरहशयनेसन्निषण्णैकपार्श्वाम्
प्राचीमूलेतनुमिवकलामात्रशेषांहिमांशोः ॥
नीताशत्रिःक्षणमिवमयासार्द्धमिच्छारतैर्या
तामेवोष्णैर्विरहजनितैरश्रुभिर्यापयन्तीम् ॥ ८८ ॥
विश्वासेनाधरकिशलयक्लेशिनाविक्षिपन्तीं
शुद्धस्नानात्परुषमलकंनूनमागण्डलम्बम् ॥

Annotations.

VERSE 582. In the 11th *Idyll* of THEOCRITUS, we have the same circumstances stated:

Φοιτῆς δ' αὖθ' οὕτως ὅκκα γλυκὺς ὕπνος ἔχῃ με,
Οἴχῃ δ' εὐθὺς ἰοῖσα ὅκα γλυκὺς ὕπνος ἀνῇ με.
You come when pleasing sleep has closed mine eye,
And like a vision with my slumbers fly. FAWKES's *Translation.*

In the translation of the *Sanscrit,* I have here intermixed two stanzas and part of a third, and slightly altered the arrangement.

Firm winds the fillet, as it first was wove,
When fate relentless forced me from my love;
And never flowery wreathes, nor costly pearls,
Must hope to decorate the fettered curls;
Loosed by no hand, until the law divine,
Accomplished, that delighted hand is mine.

मत्संयोगःकथमपिभवेत्स्वप्नजोऽपीतिनिद्रा
माकांक्षन्तींनयनसलिलोत्पीडरुद्धावकाशाम् ॥ ८९ ॥
आद्येबद्धाविरहदिवसेयाशिखादामहित्वा
शापस्यान्तेविगलितशुचायामयोद्वेष्टनीया ॥
स्पर्शक्लिष्टामयमितनखेनासकृत्सारयन्तीं
गण्डाभोगात्कठिनविषमामेकवेणींकरेण ॥ ९० ॥

Annotations.

VERSE 591. *Firm winds the fillet, as it first was wove.*] The *Vêni* is a braid into which the long hair of the *Hindoostanee* women is collected, when they have lost their husbands: the dancing girls also wear their hair in this manner. Neglecting the ornament of this part especially, has been in all ages, except the present perhaps, an indication of grief; we have thus in OVID.

Nec mihi pectendos cura est prebere capillos,
Nor yield I now my tresses to the comb.

THEOCRITUS takes the hair off entirely, from one of his amorous damsels,

Ἔρρευν δ᾽ ἐκ κεφαλῆς πᾶσαι τρίχες αὐτὰ δὲ λοιπά
Ὀστέ᾽ ἔτ᾽ ἦς καὶ δέρμα — *Idyll* 2, 89.

Soon from my cheeks the crimson color fled,
And my *fair tresses perished* on my head:
Forlorn I lived, of body quite bereft,
For bones and skin were all that I had left. — FAWKES's *Translation.*

Dull as the flower when clouds through æther sweep,
Not wholly waking, nor resigned to sleep;
Her heavy eyelids languidly unclose,
To where the moon its silvery radiance throws
Mild through the chamber; once a welcome light,
Avoided now, and hateful to her sight.
Those charms that glittering ornaments oppress,
Those restless slumbers that proclaim distress,
That slender figure worn by grief severe,
Shall surely gain thy sympathizing tear;
For the soft breast is swift to overflow,
In moist compassion, at the claims of woe.

पादानिन्दोरमृतशिशिरान्जालमार्गप्रविष्टान्
पूर्व्वप्रीत्यागतमभिमुखंसन्निवृत्तन्तथैव ॥
चक्षुःखेदात्सलिलगुरुभिःपक्ष्मभिश्छादयन्तीं
साभ्रेऽह्नीवस्थलकमलिनीन्नप्रबुद्धान्नसुप्ताम् ॥ ९१ ॥
सासन्न्यस्ताभरणमबलाकोमलन्धारयन्ती
शय्योत्सङ्गेनिहितमसकृद्दुःखदुखेनगात्रम् ॥
त्वामप्यश्रुन्नवजलमयम्मोचयिष्यत्यवश्य
म्प्रायःसर्व्वोभवतिकरुणावृत्तिरार्द्रान्तरात्मा ॥ ९२ ॥

Annotations.

VERSE 607. *For the soft breast is swift to overflow.*] This sentiment is rather dilated from the original, which says, "a soft heart is always the abode of compassion," the

The same fond wife as when compelled to part,
Her love was mine, I still possess her heart;
Her well known faith this confidence affords,
Nor vain conceit suggests unmeaning words;
No boaster I! and time shall quickly teach,
With observation joined, how just my speech.

O'er her left limbs shall glad pulsations play,
And signs auspicious indicate thy way;

जानेसख्यास्तवमयिमनस्सम्भृतस्नेहमस्मा
दित्थम्भूताम्प्रथमविरहेतामहन्तर्कयामि ॥
वाचालम्मान्नखलुसुभगम्मन्यभावःकरोति
प्रत्यक्षन्तेनिखिलमचिराद्भ्रातरुक्तम्मयायत् ॥ ९३ ॥
रुद्धापाङ्गप्रसरमलकैरञ्जनस्नेहशून्य
म्प्रत्यादेशादपिचमधुनोविस्मृतभ्रूविलासम् ॥

Annotations.

tenor however is given in the translation, and may be the meaning of TIBULLUS, when he expresses himself thus:

Flebis, non tua sunt duro præcordia ferro,
Vincta, nec in tenero stat tibi corde silex,
——— Sure thou wilt weep;
For well I know nor flint nor ruthless steel,
Can arm the breast of such a gentle maid. GRAINGER

VERSE 615. *O'er her left limbs shall glad pulsation play.*] Palpitations in the left limbs, and a throbbing in the left eye, are here described as auspicious omens when occuring in the female: in the male the right side is the auspicious side, corresponding with the ideas of the *Greeks*, thus described by POTTER.

115

'Oh wife adored! whose lord still lives for thee;
'Behold his friend, and messenger in me;
'Who now approach thy beauteous presence fraught,
'With many a tender, and consoling thought; 640
'Such tasks are mine: where absent lovers stray,
'I speed the wanderer lightly on his way;
'And with my thunders teach his lagging mind,
'New hopes the braid of absence to unbind.' 644

भर्त्तुर्म्मित्रम्प्रियमविधवेविद्धिमामम्बुवाह
न्त्वत्सन्देशान्मनसिनिहितादागतन्त्वत्समीपम्॥
योवृन्दानित्वरयतिपथिश्राम्यताम्प्रोषिताना
म्मन्द्रस्निग्धैर्ध्वनिभिरबलावेणिमोक्षोत्सुकानि॥ ९८॥

Annotations,

taken great pains to explain this allusion to the flower, or in the original the *Malati* a kind of Jasmin; their labor is however very idle, as the comparison has always been familiar to Poetry, thus CATULLUS calls a lady,

Alba parthenice velut,
Luteumve papaver,
Like the white Parthenice, or yellow poppy.

And CHAUCER has,

That *Emilie* that fayrer was to seene,
Than is the lily upon his stalk green.

VERSE 641. *Such tasks are mine.*] This allusion has been explained in the Note on Verse.

VERSE 644. *The braid of absence* is the VE'NI, see Note on Verse 591.

118

As beauteous Mait'hilí with glad surprize,
Bent on the Son of air her opening eyes;
So my fair partner's pleased uplifted gaze,
Thy friendly presence with delight surveys;
She smiles, she speaks, her misery foregoes,
And deep attention on thy words bestows;
For such dear tidings happiness impart,
Scarce less than mutual meeting to the heart.

इत्याख्यातेपवनतनयम्मैथिलीवोन्मुखीसा
त्वामुत्कण्ठोच्छ्वसितहृदयावीक्ष्यसम्भाव्यचैवम् ॥
श्रोष्यत्यस्मात्परमवहितासौम्यसीमन्तिनीनाम्
कान्तोदन्तःसुहृदुपगतस्सङ्गमात्किञ्चिदूनः ॥ ९९ ॥

Annotations.

Verse 645, Mait'hilí is a name of Síta, derived from *Mit'hila*, the place of her nativity, and the modern *Tirhut*: the allusion relates to the discovery of her in *Lanca*, by Ráma's envoy Hanuman, the monkey chief, said to be the son of the wind.

Verse 151. *Scarce less than mutual meeting to the heart.*] They have a proverb similar to this in the *Hindoostanee* language, "a letter is half a meeting," the expression is common in the Poetry of the *Rekhtu*, and occurs thus in a *Ghuzul* by Jirat.

کہتے ہین کہ مکتوب بہی ہی نصف ملاقات

It also exists in the *Arabic* language, and is thus given in one of the exercises of Capt. Lockett's translation of the *Meeut Amil*, and the *Shereh Meeut Amil*, or an *Arabic* Grammar, and Commentary.

اَلْمُرَاسَلَاتُ كَمَا قِيلَ نِصْفُ الْمُلَاقَاتِ

"Correspondence they say is half an interview."

Being, of years protracted, aid thy friend,
And with my words thine own suggestions blend;
Say thus; ‘ Thy lord o'er RÁMA's mountain strays,
‘ Nor cares but those of absence blight his days;
‘ His only wish by me his friend to know,
‘ If he is blest with health, that thou art so;
‘ For still this fear especially must wait,
‘ On every creature of our passing state.

‘ What though to distance driven by wrath divine
‘ Imagination joins his form with thine;
‘ Such as I view is his emaciate frame,
‘ Such his regrets, his scorching pangs the same;

तामायुष्मन्मम च वचनादात्मनश्चोपकर्तुं
ब्रूयादेवं तव सहचरो रामगिर्याश्रमस्थः ॥
अव्यापन्नः कुशलमबले पृच्छति त्वां वियुक्ता
भूतानां हि क्षयिषु करणेष्वाद्यमाश्वास्यमेतत् ॥ १०० ॥
अङ्गेनाङ्गं सुतनु तनुना गाढतप्तेन तप्तं
साश्रेणाश्रुद्रुतमविरतोत्कण्ठमुत्कण्ठितेन ॥

Annotations.

VERSE 659. *For still this fear especially must wait.*] It is to be recollected here that even these heavenly beings are of a perishable nature, and subject to the infirmities of existence: the whole are swept away at each *Maha pralaya* or destruction of the universe,

Which like the baseless fabric of a vision,
Leaves not a wreck behind.

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'To every sigh of thine, his sigh replies,
'And tears responsive trickle from his eyes.

'By thee unheard, by those bright eyes unseen,
'Since fate resists, and regions intervene,
'To me the message of his love consigned,
'Pourtrays the sufferings of his constant mind;
'Oh, were he present, fondly would he seek,
'In secret whiser that inviting cheek;
'Woo thee in close approach his words to hear,
'And breathe these tender accents in thine ear.'

"Goddess beloved, how vainly I explore,
"The world to trace the semblance I adore;
"Thy graceful form the flexile tendril shews;
"And like thy locks the peacock's plumage glows;

दीर्घोच्छ्वासंसमधिकतरोच्छ्वासिनादूरवर्त्ती
सङ्कल्पैस्तैर्विशतिविधिनावैरिणारुद्धमार्गः ॥ १०१ ॥
शब्दाख्येयंयदपिकिलतेयःसखीनाम्पुरस्ता
त्कर्णेलोलःकथयितुमभूदाननस्पर्शलोभात् ॥
सोऽतिक्रान्तःश्रवणविषयंलोचनाभ्यामदृष्ट्वा
त्वामुत्कण्ठाविरचितपदंसम्मुखेनेदमाह ॥ १०२ ॥
श्यामास्वङ्गञ्चकितहरिणीप्रेक्षितेदृष्टिपाता
न्गण्डच्छायंशशिनिशिखिनाम्बर्हभारेषुकेशान् ॥

"Mild as thy cheeks, the moons new beams appear,
"And those soft eyes adorn the timid deer;
"In rippling brooks thy curling brows I see,
"But only view combined these charms in thee.

उत्पश्यामिप्रतनुषुनदीवीचिषुभ्रूविलासा
न्हन्तैकस्थंक्वचिदपिनतेचण्डिसादृश्यमस्ति ॥ १०३ ॥

Annotations.

Verse 679. *Mild as thy cheeks the moon's new beams appear.*] Comparing a beautiful face to the moon has been supposed peculiar to oriental poets; instances however may-be found in *English* verse; perhaps that passage in Pope, where speaking of an amiable female and the moon, he says, "*Serene* in virgin modesty she shines," may not be exactly in point, although the general idea is similar. Spenser however is sufficiently precise.

Her spacious *forehead like the clearest moon,*
Whose full growne orbe begins now to be spent,
Largely displayed in native silver shone,
Giving wide room to Beauty's regiment.

Verse 682. *But only view combined these charms in thee.*] This turn of the compliment, closely faithful to the original, conveys a high idea of the gallantry of a *Hindu* Bard; and as this gallantry cannot be the ten times repeated retail of *Romantic* folly, or *Chivalrous* frenzy, it may be considered as the natural expression of unsophisticated tenderness. We have in these lines a complete description of beauty agreeably to *Hindu* fancy, and I do not think the series of comparisons will much suffer, by being contrasted with any similar series in classical or modern writers. I am not aware indeed that so continued and simple a strain of imagery is often to be found in the latter, and it may be doing them an injustice to bring forward as analogous a passage and its imitations which is certainly of inferior beauty. To begin with Pope.

Sylvia's like autumn ripe, yet mild as May,
More bright than morn, yet fresh as early day:

This as well as the rest of the *Pastoral* is borrowed from Theocritus, Ovid, and

" E'en in these wilds our unrelenting fate,
" Proscribes the union, love and art create; 684

त्वामालिख्यप्रणयकुपितान्धातुरागैश्शिलाया
मात्मानन्तेचरणपतितंयावदिच्छामिकर्त्तुम् ॥

Annotations.

VIRGIL. In the 7th Eclogue of the latter Poet, these comparisons occur,

Nerine Galatea, thymo mihi dulcior Hyblæ,
Candidior cycnis, hederâ formosior albâ,
Oh *Galatea* nymph, than swans more bright,
More sweet than thyme, more fair than ivy white. WARTON.

This is an imitation of THEOCRITUS in his 11th *Idyll.*

Λευκοτέρα πακτᾶς ποτιδεῖν, ἁπαλωτέρα δ' ἀρνός,
Μόσχω γαυροτέρα, φιαρωτέρα ὄμφακος ὠμᾶς
Softer than Lambs you seem, than curds more white,
Wanton as calves before the uddered kine,
Bright as the unripe fruitage of the vine. FAWKES.

OVID also has imitated and amplified this same passage.

Candidior nivei folio Galatea ligustri,
Floridior pratis, longo procerior alno,
Splendidior vitro, tenero lascisivior hædo,
Lævior assiduo detritri æquore conchis,
Solibus hybernis, æstivâ gratior umbrâ,
Nobilior pomis, platano conspectior altâ,
Lucidior glacie, maturâ dulcior uvâ,
Mollior et cygni plumis, et lacte coacto,
Et si non fugias riguo formosior horto. METAMOR: B. 13.

DRYDEN has translated, and much improved this passage:

Oh lovely Galatea, whiter far,
Than falling snows, and rising lilies are,
More flowery than the meads, as crystal bright,
Erect as alders, and of equal height;

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" When with the colors that the rock supplies,
" O'er the rude stone thy pictured beauties rise,
" Fain would I think, once more we fondly meet;
" And seek to fall in homage at thy feet;
" In vain; for envious tears my purpose blight,
" And veil the lovely image from my sight.

अस्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यतेमे
क्रूरस्तस्मिन्नपिनसहतेसङ्गमन्नौकृतान्तः ॥ १०४ ॥

Annotations.

More wanton than a kid; more sleek thy skin,
Than orient shells that on the shore are seen;
Than apples fairer when the boughs they lade;
Pleasing as winter sun, or summer shade:
More grateful to the sight than goodly plains,
And softer to the touch than down of swans,
Or curds new turned; and sweeter to the taste,
Than swelling grapes that to the vintage haste,
More clear than ice, or running streams that stray,
Through garden plats, but Ah! more swift than they.

Ovid's description is very much in the style of *Persian* Poetry, and infinitely less appropriate, less simple and less delicate than the passage above. We may add another specimen of perhaps superior merit, from one of that school which can never be too highly rated; the Lover in one of Ford's dramas thus describes his mistress.

View well her face, and in that little round,
You may observe a world of variety.
For coral, lips; for sweet perfume, her breath;
For jewels, eyes; for threads of purest gold,
Hair; for delicious choice of flowers, cheeks;
Wonder in every portion of that form.

Verse 685. *When with the colors that the rock supplies.*] " Having painted you with mineral colors;" (धातुरागैः) that is, according to the Commentators with *red chalk*, &c.

" Why should the God who wields the five-fold dart,
" Direct his shafts at this afflicted heart; 692

धारासिक्तस्थलसुरभिणस्त्वन्मुखस्यास्यबाले
दूरीभूतम्प्रतनुमपिमाम्पञ्चबाणःक्षिणोति ॥

Annotations.

Our very limited acquaintance with the high land which is the scene of the *Yacsha's* exile, prevents our specifying the mineral substances which he may be supposed to have employed: the expression in the text however is one of many circumstances that render it probable, that the mountains which run across the northern-most part of the *Peninsula*, are rich in the objects of mineralogical enquiry: we know that copper mines have been discovered in the eastern extremity of them, the Ore of which is very productive: The *Salagram* stones or *Ammonites* are found in the *Narmada*, and the several kinds of *Macshicas*, a class of ores not yet investigated, are usually called नदीज and ताप्तीज or *River-born*, and *Tapti-born*, in reference to their being found in the course of the *Tapti* river.

Verse 691. *Why should the God who wields the five-fold dart.*] Ca'made'va, the *Hindu* Cupid, is represented, as the *Eros* of the *Greeks*, armed with a Bow and arrows; These weapons are of peculiar construction and most poetically formed; the bow is of sugar cane, the bow string consists of a line of bees, and the arrows are tipped each with a separate flower; the weapons and application of the allegory, will be best explained by a verse in Sir Wm. Jones's, hymn to this Deity.

He bends the luscious cane, and twists the string,
With *bees how sweet*, but ah! how *keen* their *sting:*
He with *five flowrets* tips the ruthless darts,
Which through *five senses* pierce enraptured hearts:
Strong *Chumpa*, rich in odorous gold,
Warm *Arca* nursed in heavenly mould;
Dry *Nagesar* in silver smiling;
Hot *Kriticum* our sense beguiling,
And last to kindle fierce the scorching flame,
Love shaft, which Gods bright *Béla* name.

In the *Romaunt of the Rose*, there is something of a similar allegory: Cupid is armed with "ten brode arrows," of which, "five were shaven well and dight," and of a nature to produce virtuous attachment; while the other five, "also black as fiend in hell," were *Pride*, *Villaine*, &c. and of pernicious properties.

" Nor spare to agonize an aching breast,
" By sultry suns, and banishment oppressed;
" Oh! that these heavy hours would swiftly fly,
" And lead a happier fate, and milder sky. 696

" Believe me Dearest that my doom severe,
" Obtains from heavenly eyes the frequent tear;
" And where the spirits of these groves attend,
" The pitying drops in pearly showers descend; 700

घर्म्मान्तेऽस्मिन्विगणय कथं वासराणि व्रजेयु
र्दिक्संसक्तप्रविततघनव्यस्तसूर्य्यातपानि ॥ १०५ ॥
मामाकाशप्रणिहितभुजन्निर्दयाश्लेषहेतो
र्लब्धायास्ते कथमपि मया स्वप्नसन्दर्शनेषु ॥

Annotations.

VERSE 699. *And where the spirits of these groves attend.*] *St'hali Dévatas* are literally *the Deities of the soil;* so completely has *Hindu* like *Grecian* faith, peopled inanimate nature; our poetical creed is addicted to a similar practice, as in the beautiful modern imitation of the ancient Drama, TOBIN's *Honey moon*, where *Zamora* exclaims,

And if as some believe,
There is a spirit in the waving woods;
Life in the leaping torrent; in the rocks,
And seated hills, a contemplative soul,
Brooding on all things round them;
Here, to all nature, I repeat my Vow,
Never to love but you.

"As oft in sleep they mark my outstretched arms,
"That clasp in blissful dreams thy fancied charms,
"Play through the air, and fold in fond embrace,
"Impassive matter, and etherial space.

"Soft and delightful to my senses blows,
"The breeze that south-ward wafts *Himála's* snows,
"And rich impregnated with gums divine,
"Exuding fragrant from the shattered pine,

पश्यन्तीनान्नखलुबहुशोनस्थलीदेवताना
म्मुक्तास्थूलास्तरुकिसलयेष्वश्रुलेशाःपतन्ति ॥ १०६ ॥
भित्वासद्यःकिसलयपुटान्देवदारुद्रुमाणा
येतत्क्षीरस्रुतिसुरभयोदक्षिणेनप्रवृत्ताः ॥

Annotations.

VERSE 702. *That clasp in blisful dreams thy fancied charms.*]
Pur nel sonno almen' tal'ora,
Vien' colei che m' innamora,
Le mie pene a consolar. METASTASIO. *Cantata.*
She whom I love in sleep appears,
And soothes my grief, and calms my fears.

VERSE 703. *Play through the air, &c.*] So poor *Olympia* in ARIOSTO,
Di quà l'un braccio, e di lá l'altro gira,
And here one arm, and there the other tost,
And with as much success as *Æneas,*
Ter conatus ibi collo dare brachia circum,
Ter frustra comprensa manus effugit imago,
Thrice round her neck my eager arms I threw,
Thrice from my empty arms the Phantom flew. PITT.

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" Diffuses sweets to all, but most to me;
" Has it not touched; does it not breathe of thee?

" What are my tasks: to speed the lagging night,
" And urge impatiently the rising light;
" The light returned, I sicken at the ray,
" And shun as eagerly the shining day:
" Vain are my labors in this lonely state,
" But fate proscribes, and we must bow to fate.

आलिङ्ग्यन्तेगुणवतिमयातेतुषाराद्रिवाताः
पूर्व्वंस्पृष्टंयदिकिलभवेदङ्गमेभिस्तवेति ॥ १०७ ॥
संक्षिप्येतक्षणमिवकथन्दीर्घयामात्रियामा
सर्व्वावस्थास्वहरपिकथम्मन्दमन्दातपंस्यात् ॥
इत्थञ्चेतश्चटुलनयनेदुर्ल्लभप्रार्थनम्मे
गाढोष्माभिःकृतमशरणन्त्वद्वियोगव्यथाभिः ॥ १०८ ॥

Annotations.

Verse 710. *Has it not touched; does it not breathe of thee?*] We have here another elegant and tender compliment, in a strain even superior to the similar thought in Ben. Jonson's admired little Ode from the *Greek.*

But thou thereon didst only breathe,
And sent it back to me,
Since when it looks and smells I swear,
Not of itself but thee.

"Let then my firmness save thee from despair,
"Who trust myself, nor sink beneath my care;

नन्वात्मानम्बहुविगणयन्नात्मनानावलम्बे
तत्कल्याणित्वमपिसुतराम्मागमःकातरत्वम् ॥

Annotations.

Verse 717. *Let then my firmness save thee from despair.*] We are scarcely prepared for this sudden fortitude of the *Yacsha*, but it is not by any means unnatural: the task of consoling partners in affliction, necessarily diverts the mind from its own distress; the lofty reliance upon one's self here recommended, is analogous to the advice given by the dream which Jupiter sends to Agamemnon. Homer's *Iliad. B. 2d.*

σὺ δὲ σῇσιν ἔχε φρεσί·
Do you rely upon your own mind.

Or it is something in the manner of a passage in the elegant poem of Catullus addressed to *Himself.*

Quin te animo offirmas, teque istinc reducis,
Et Diis invitis, desine esse miser,
Trust to thy self, on strength of soul rely,
And hostile Gods, and wretchedness, defy.

Goldsmith's *Traveller* winds up with morality of this description when he remarks,

Still to ourselves in every place consigned,
Our own felicity we make or find.

Milton's strain however in *Satan's* sublime apostrophe to Hell, is still more elevated,

Hail horrors hail! and thou profoundest Hell,
Receive thy new possessor: one who brings,
A mind not to be changed by place or time;
The Mind is its own place, and in itself,
Can make a Heaven of Hell, a hell of Heaven.

Reference to this noble principle is very frequent in the writings of the *Hindus.* The *A'tmana Bódha* or *Knowledge of Spirit*, a small treatise which contains the ethical part of the *Vedanta* philosophy, and which has been lately translated and published by Dr. Taylor,

" Trust to futurity, for still we view;
" The always wretched, always blest are few;
" Life like a wheel's revolving orb turns round;
" Now whirled in air, now dragged along the ground.

कस्यात्यन्तंसुखमुपगतन्दुःखमेकान्ततोवा
नीचैर्गच्छत्युपरिचदशाचक्रनेमिक्रमेण ॥ १०९ ॥

Annotations.

concludes with this stanza.

दिग्देशकालाद्यनपेक्ष्यसर्व्वगंशीतादिहृन्नित्यसुखंनिरञ्जनम् ।
स्वात्मतीर्थंभजतेविनिष्क्रियःससर्व्ववित्सर्व्वगतोमृतोभवेत् ॥

" He who has made the pilgrimage of his own spirit, a pilgrimage in which there is no concern respecting situation, place, or time, which is every where; in which neither cold nor heat are experienced, which bestows perpetual happiness and freedom from sorrow; he is without action, knows all things, pervades all things, and obtains eternal beatitude." A fine passage inculcating the same feeling occurs in MENU, where the legislator exhorts a witness to speak the truth.

आत्मैवह्यात्मनःसाक्षीगतिरात्मातथात्मनः ।
मावमंस्थाः स्वमात्मानंनृणांसाक्षिणमुत्तमम् ॥ ८ ॥ ८४ ॥

" The soul itself its own witness, the soul itself is its own refuge; offend not thy conscious soul, the supreme internal witness of men." Sir WM. JONES's *Translation.*

VERSE 720. *The always wretched always blest are few.*] We have here a fine tone of morality, in which the writings of the *Hindus* are generally very abundant: the vicissitudes of fortune have been commented on much in the same strain by a great variety of poets, amongst whom the *Sanscrit* bard is entitled to a pre-eminent station. Several passages, and indeed whole poems, *De Fortunâ* are given in *Burmannus;* as thus in Epigram 143. By AUSONIUS.

Fortuna nunquam sistit in eodem statu,
Semper movetur, variat et mutat vices,
Et summa in imum mergit, ac mersa erigit.
Fortune in one position never stays,
But still unceasing and unwearied strays,

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"When from his serpent couch that swims the deep,
"*Sárangí* rises from celestial sleep; 724
"When four more months unmarked have run their course;
"To us all gloom; the curse has lost its force:
"The grief from separation born expires,
"And Autumn's nights reward our chaste desires. 728

शापान्तोमेभुजगशयनादुत्थितेशार्ङ्गपाणौ
मासानेतान्गमयचतुरोलोचनेमीलयित्वा ॥
पश्चादावांविरहगुणितन्तन्तमात्माभिलाष
न्निर्वेक्ष्यावःपरिणतशरच्चन्द्रिकासुक्षपासु ॥ ११० ॥

Annotations.

And still diversifies each human state,
Exalts the lowly, or subverts the great.

Again in the same collection we meet with fortune's wheel.

Tuta nec in solido rerum Fortuna favore est,
Cum minime credas, impulit illa rotam.
No trust in fortune's favor should'st thou feel,
When least expected, lo! she whirls her *Wheel.*

Tibullus consoles himself with a similar reflection,

Versatur celeri fors levis orbe rotá,
Fate round the world is driven on whirling wheel.

Verse 724. The serpent couch is the great snake Ananta, upon which Vishńu, or as he is here called the holder of the bow *Sarnga,* (the horn bow) reclines, during four months, from the 11th of *As'hár'ha* to the 11th of *Cartic* or as it has occurred in this year (1813) from the of 23d June to the 26th of October: the sleep of Vishńu, during the four months of the periodical rains in *Hindoostan,* seems to bear an emblematical relation to that season; it has been compared to the *Egyptian* Hieroglyphical account of the sleep of Horus, typical of the annual overflow of the *Nile,* by the late Mr. Paterson in his ingenious essay on the origin of the *Hindu* religion; Asiatic Researches Vol. 8.

" Once more I view thee as mine eyes unclose,
" Laid by my side, and lulled by soft repose;
" And now I mark thee startle from thy sleep,
" Loose thy enfolding arms, and wake to weep;
" My anxious love long vainly seeks reply;
" Till, as the smile relumes that lucid eye,
" Thy arch avowal owns, that jealous fear,
" Affrighted slumber, and aroused the tear.
" While thus, Oh Goddess with the dark black eyes,
" My fond assurance confidence supplies;
" Let not the tales that idle tatlers bear,
" Subvert thy faith, nor teach thee to despair;

भूयश्चापित्वमसिशयनेकण्ठलग्नापुरामे
निद्राङ्गत्वाकिमपिरुदतीसस्वरंविप्रबुद्धा ॥
सान्तर्हासङ्कथितमसकृत्पृच्छतश्चत्वयामे
दृष्टस्स्वप्नेकितवरमयन्कामपित्वम्मयेति ॥ १११ ॥
एतस्मान्माङ्कुशलिनमभिज्ञानदानाद्विदित्वा
माकौलीनादसितनयनेमय्यविश्वासिनीभूः ॥

Annotations.

Verse 739 This passage may either be explained, " do not lose your trust in me," or " do not break your faith with me." we may indeed conceive the two sentiments to be involved in each other, as they are in this passage,

Lingua mendace,
Forse a te m' accusa, ma Irene ha tante
Prove della mia fede,

"True love no time nor distance can destroy,
"And independant of all present joy,
"It grows in absence, as renewed delight,
"Some dear memorials, some loved lines excite."

Such, vast Dispenser of the dews of heaven,
Such is my suit, and such thy promise given;
Fearless upon thy friendship I rely,
Nor ask that promise, nor expect reply:

स्नेहानाहुःकिमपिविरहव्यापदस्तेह्यभोग्या
दृष्टेवस्तुन्युपचितरसाःप्रेमराशीभवन्ति ॥ ११२ ॥
कच्चित्सौम्यव्यवसितमिदम्बन्धुकृत्यन्त्वयामे
प्रत्यादेशान्नखलुभवतोधीरतान्तर्कयामि ॥

Annotations.

Irene mi conosce e Irene il crede;
Ah no! METASTASIO. *Cantata.*
Do slanderous tongues my truth impeach,
And can they gain IRENE's ear,
Do not a thousand trials teach,
How firm my faith; then vain their speech,
She knows my heart, and vainer still my fear.

VERSE 748. *Nor ask that promise nor expect reply.*] We cannot help pausing here to remark the ingenuity of the Poet in the conduct of his work. He sets out with excusing the apparent absurdity of the *Yacsha's* addressing himself to a Cloud as to a rational being, by introducing a pleasing and natural sentiment, see Verse 32. The Cloud has now received his charge and something is expected by way of reply, expressive either of refusal or assent. To have given the Cloud any thing like the faculty of speech, would have been

ERRATA.

PAGE	8. Note	For γαλακτόσποιδα	read	γαλακτόσπονδα
——	60. L. 345	—— smilling	——	smiling
——	64. Note	—— full	——	fuel
——	79. Note	—— hcld	——	held
——	86. Note	—— CUVE′AR's	——	CUVE′RA's
——	— Note	—— he	——	be
——	90. Note	—— *Chucku,ee* &c.	——	*Chuku,ee* &c.
——	102. Note	—— Verse.	——	Verse, 20.
——	105. L. 672	—— whiser	——	whisper
——	109. Note	—— vcrse	——	verse
——	—— Note	—— also	——	al so

अथमेघदूतमूलस्याशुद्धाशुद्धपत्रम्

पेज	श्लोक	अशुद्ध	शुद्ध
९	६	वन्धु	बन्धु
२०	१५	श्याम बपु	श्यामंवपु
२४	२०	न्परम्वर्मं	न्परंवर्मं
२६	२१	वन्त	वान्त
३९	३४	धैन्धु	बैधु
४२	३७	क्कनित	क्कणित
६०	५३	वक्र	वत्र
६२	५४	चिनयन	चिरायन
६६	५७	श्रद्धधानाः	श्रद्दधानाः
१०५	१०२	न्कौंशा	न्कौंश
१०८	१०४	सङ्गमनो	सङ्गमन्नौ

ERRATA.

अथमेघदूतटीकायाः शुद्धपत्रम्

पेज		अशुद्ध	शुद्ध
३		इदमिश॰ रश्मिभः	इदमशि॰ रशुभिः
८		दैमानसं	दैर्म्मानसं
२९		दन्तिः	दन्ति
५७		मशस्त्र	मशस्त्रं
५९		कनखल	कनखलं
६३	श्लोक २२	दाहातल्लुष्टशस्य	दाहात्लुष्टशष्प
	श्लोक २२	क्षीन	क्षीण
	श्लोक २३	कुसुम्भ॰ तुर्न्नं	कुसुम्भ॰ तूर्णम्
	श्लोक २४	ध्वनिनि॰रद्धि	ध्वनति॰वृद्धि
	श्लोक २६	द्रुमानां	द्रुमाणाम्
	श्लोक २६	धुत	धूतः
७२		रुप	रूप
११४		मुत्तम्	मुत्तमम्

FINIS.

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